Join in and Celebrate

SACRED DANCE GUILD

newsletter

Fall Issue (September) 1977-78 Vol. XX No. 1

THE SACRED DANCE GUILD
invites you to the 1978 JUNE INSTITUTE...

Watch for the Winter Issue for DETAILS!

BE ON THE ALERT FOR:

1. New OFFICERS!!!!! Congratulations! See New Large Sheet
2. Letter from the PRESIDENT.
3. New Column "Building A Floor under SACRED DANCE"
4. Workshops, Workshops, Workshops!

XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX

Deadline dates for Newsletter items:
Fall Issue - August 15
Winter Issue - December 15
Spring Issue - March 15

XXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXXX

FROM THE PRESIDENT:

"ASK AND YOU SHALL RECEIVE;
KNOCK AND IT SHALL BE OPENED"

Are you asking enough from others and yourself for the growth of Sacred Dance? Are you knocking on enough doors? I pose this question to you as I begin serving as president of our Guild. Being members of a guild means that we can expect things from each other for we are committed to developing dance in worship.

I ask you for your support of the following project now; and I pledge you my support of your efforts when you ask me. We are at a crucial time for developing Sacred Dance. There is enormous dance interest among students in seminaries as well as many lay persons. Will we provide the courses and workshops on sacred dance at seminaries to develop such interest in the future leaders of churches? I firmly believe that the future of sacred dance depends upon our response to that question.

We have begun a positive response to that question with the Margaret Taylor Endowment for Dance at Pacific School of Religion, an interdenominational seminary with students from all over the country. We are at the crucial point in the development of that fund; and I ask you to give tax deductible contributions to that fund generously now for two reasons. First, your gifts this year will be doubled by a

(cont'd. p. 47)

In this issue.....

Institute 1977	1
From the President	17
Be on Alert	17
Jewelery, Notepaper	16
Minutes, Guild Board, May	18
Minutes, Guild Board, June	18
Minutes, Guild Annual Meeting	18
Past President's Report	19
Recommended Reading	20
Music	21
Films	22
"Bit" Reviews	22
Membership Information	26
Application Form (Short)	26
Letters to the Editor	26
Spotlight on New Members	27
Address Changes	28
Postage Notice	29
Guest Column (Judith Rock)	29
Building a Floor Under SD	30
By Laws	31
News of Sacred Dance Activity	34
Workshops (to come)	46
Children's Corner	47
Costume	48
History (SDG)	48

. . . . . .

Minutes of Sacred Dance Guild Executive Board Meeting, May 21, 1977, 11:30 a.m., Lexington, Mass., Hancock Church.

Present: Gloria Castano, Joan Huff, Carlynn Reed, Joan Sparrow, Martha Yates, Jary Yoos, Sybille Volz.

Item: The minutes were not read having been published in the Newsletter.

Item: Treasurer Jary Yoos announced on May 20 she had mailed forms to IRS requesting SDG be granted tax exemption status. Congratulations to her for a massive job completed.

Item: Treasurer's report: Operating balance $2280.9-. Savings account for Endowment Fund $184.80. Term Certificate for Endowment $1000.00. Interest received $37.05 on certificate, approximately $77.50 on endowment funds prior to certificate of deposit. Note: only interest is used for scholarships. If $150. is awarded this year, $50 comes from operating and/or institute funds.

Item: Report from Maxine DeBruyn, Scholarship Committee Chairman, indicates an unprecedented number of requests for scholarships to the Institute this year. Awards directed to be based on their judgment as a committee, total amount $150.

Item: T-shirts with emblem found on this year's institute brochure will be sold at Institute and were demonstrated by Gloria Castano and accepted. Proceeds to Scholarship Endowment fund.

Pendant Egyptian symbol of eternal life will also be sold as fund raiser for Scholarship endowment fund. Directors of regional and local workshops encouraged to sell similar items for fund raising for Scholarship funds.

Item: Membership Chairman Sally Alderdice has a new address: R.D. #2, Valatie, New York, 12184.

Item: Membership vote on dues raise will be taken by written ballot. Agenda will be distributed at Annual Meeting prior to meeting.

Item: Gloria reviewed the financial and physical arrangements and contract from Endicott College for the June Institute. Approval for signing was given. Judy Rock will replace Margaret Taylor Chaney with leadership and Greg Mitchell will help with a sharing session. We need clarification on group membership and individual registrations at member rates.

Meeting adjourned at 3:00 p.m.

Respectfully submitted,
Joan Huff

* * *

Minutes of Sacred Dance Guild Board of Directors Meeting, June 25, 1977, Endicott College, Mass.

Present: Martha Yates (Chair), Sybille Volz, Alice Rader, Dot Johnson, Bob Yohn, Joan Huff, Gloria Costano, Jary Yoos, Boug Adams, Carlynn Reed.

Item: Money in Checking Acc't.: Jary suggested we take $800.00 out of the checking acc't and put it together with $200.00 in the endowment acc't to help make a $1000.00 certificate for extra interest in the Term Certificate Acc't. Discussion followed: must be careful to leave enough money for operating expenses especially for next year's Institute. The motion was carried.

Item: PSR Donation: It was recommended the SDG donate $250.00 to the Pacific School of Religion through the Margaret Taylor Endowment for Dance in Worship and Education in gratitude for all the work they have done for us. Moved and carried.

* * *

Minutes of Sacred Dance Guild Annual Meeting, June 25, 1977, Endicott College, Mass.

Present: Martha Yates (Chair), Executive Board, Members.

Carlynn Reed read the minutes from the last Annual Meeting. The minutes were approved as read.

Item: Treasurer's Report: The ground work has been done on our tax-exempt number. Communication with the IRS is going on. Three accounts: 1) Operating checking acc't: $1,558.71; 2) Scholarship

Endowment Fund: $1,204.80 (Principal is not used); 3) Term Certificate $1,000.00. The report was accepted.

Item: Corresponding Secretary: Joanne Sparrow's report was read and accepted.

Item: June Institute 1978: The Board has decided to hold the annual meeting for '78 at Endicott. Round of applause.

Item: President's Report: Martha Yates spoke of the Guild and its members. She reflected on the human quality of the Guild from the Board members to the regular members.

Item: PSR: The Margaret Taylor Endowment Fund is set up there. They allow space, telephone, copying for us and have gone out of their way to help us. The SDG has decided to give $250.00 to the PSR through the Margaret Taylor Endowment Fund.

Item: Dues: We need a ballot vote to validate the increase of dues already in operation: $7.00 one year; $10.00 two years; $4.00 student; $16.00 group; $25.00 sponsor. Mary Jane Wolbers moved we wave the by-laws pertaining to membership so that the increase of dues could be voted on. Passed. The ballot voted approval of increase.

Item: Officers: The slate for the Guild Officers for 1977-78 was read and voted on by ballot. The slate was approved.

Item: Membership: Sally Alderdice's report was read. There are 197 new members but we have lost 100. There was discussion over what can be done about losing members. Report: Total: 429; Regular: 357; Student 44; Group: 20; Sponsor: 8. There are 36 states and 3 foreign countries.

Item: Newsletter Editor: Toni' Intravaia thanked us for paying for her stay at Endicott.

Item: Helps and Guidelines Report: Sybille Volz sent out 85 kits this year.

Item: History of SDG: Carlynn Reed gave her report on the history which should be ready for 1978, twentieth anniversary of SDG.

Item: Doug Adams: Introductory remarks as new President. Doug encouraged members to make themselves heard: Ask and it shall be given; knock and the door shall be opened. He encouraged us to bravely and boldly ask for money. Doug intends to "Build a floor under Sacred Dance". We need to create chairs in Seminaries for dance in religion. He really gave us a pep talk on raising money.

Item: Martha lovingly gave carnations to the Board of Officers and a bouquet of roses to Gloria Castano who so ably and thoroughly planned the June Institute.

The meeting was adjourned.

Respectfully submitted,
Carlynn Reed
Recording Secretary

* * * * *

PRESIDENT's Report
Annual Meeting June 25, 1977

Sacred Dance Guild

Who are we?

We are individuals with something to say.
We are dancers, Artists.
We love, hate, suffer, create.
Everyone has something to say.
But we have something to say it with.
We vary in ability and urgency and message but we each want to say it with dance.

What are we?

We worship with others - to raise the level and quality of our living.
Some sing - some read scripture - some poetry and speak truths
We dance those truths.

Where are we?

We began in New England in the early 1950s.
We pioneered in the rediscovery of man's oldest worship forms.
By 1958 we had representatives far beyond New England - and became "Sacred Dance Guild"
Next year will be our 20th year. We have over 400 members from 36 states and 3 foreign countries.

How do we do it?

We have a Board of Directors - Officers -

Committees
And Regional Publicity Directors across the country who form a network to communicate through our newsletter.
We all encourage workshops for training and sharing; boost SDG membership; and raise funds for scholarships so more can learn the language of dance in worship.
We have an annual Institute like this one at Endicott College to help us stretch, grow and share.
We have Board meetings through the year and we phone each other a lot.
Most of all we have each member - you and me.
Together we form a tapestry woven from our differences into a single pattern.
This past year the Guild leadership has worked hard to try to understand our beginnings and shape plans for our future. Our By-laws chart our course and Connie Fisher, VP has been channeling your good suggestions into a workable form which can include the present surge of growth we've experienced. Next year the Board, with your help, will place as it's highest priority these guidelines. They will be ready for your suggestions and vote by next June.

Our major thrusts these past two years have been:
Increased Membership from 241 - 429
Increased Workshops - especially Pa. and Calif. (even Cape Cod)
Colorado, Pa., Calif., Mich. - strongest in members and activity in SD.
We have a good beginning on an I RS non-profit status - urgently needed.
Publications have increased - Doug Adams and Margaret Taylor Chaney are writing and publishing in our field.
With the Margaret Taylor Endowment Fund at PSR we are insured education-centered SD training at grad level in Theol. training.
Scholarships will be more numerous with our growing Memorial Endowment.

Our challenge is the change we are facing. We are growing up. It's a new day and our Guild life opens out as we form, build, and create the kind of organization that can be like a friend - gentle and tender but challenging us to do our best. As I turn over the gavel - I promise to remain Doug's friend; will you be one, too.

Keep in touch!

My love,
Martha

** ** ** Recommended Reading ** ** **

"Dancing the New Testament: A Guide to Texts for Movement" by Hal Taussig (12 page booklet for $2.00 from The Sharing Co., P.O. Box 2224, Austin, Texas 78767)

Doug Adams notes that Hal Taussig's "Dancing the New Testament" suggests more new possibilities for Sacred Dance than any other resource I have read. This is a resource book for dancers in the church; for Taussig shares the fruits of form criticism that reveal to the reader the original worship events in which sixty-seven New Testament texts had a life in the early church even before they were woven together in the gospels. By identifying which New Testament verses were originally hymns, which were communion rites, and which were baptismal rites, etc., he has suggested the shape of the choreographies and the places to present such dances in worship dealing with those texts. For instance, knowing that a text was originally a part of communion rites in the early church, one could dance the choreography around the communion table; or knowing that the text was part of a baptismal rite, one could dance it more meaningfully around the baptismal font." The texts are classified under the following headings: HYmn and Hymn Fragments, Initiation Rites, Enthronement Ceremonies, Communion Related Passages, Psalm Related Passages, Dramatic Narrative Passages, and Resurrection Proclamations.

*

"Religious Dances in the Christian Church" by E. Louis Backman (364 pages for $28. from The Sharing Co., P.O. Box 2224, Austin, Texas 78767)

Doug Adams calls this book the definitive work on the history of dance in the

Christian Church. Backman read through all the church fathers' writings and has translated all materials relating to dance in the history of the church. A treasure chest for developing dance in worship for today.

Table of Content: I. Introduction, II. Religious Dances Among Jews, III. Dancing in Earliest Churches, IV. At the Graves of Martyrs, V. Dance and Church Hymns, VI. Sacred Church Dances, VII. Popular Church Dances, VIII. The Dance and the Dead IX. Prohibition of Dances, X. Flagellant Processions, XI. Early Dance Epidemics, XII. Children of Hamelin, XIII. 14th Century D nce Epidemics, XIV. Hungarian Pilgrimages, XV. 15th Century Dance Epidemics, XVI. 16th Century Dance Epidemics, XVII. 17th Century Dance Epidemics, XVIII. 18th and 19th Century Dance Epidemics, XIX. The Saints Invoked, XX. Choreomaniac Magic, XXI. Choreomania and Heresy, XXII. St. Anthony's Fire, XIII. Dance Epidemics and Ergotism, XXIV. Summary, Bibliography, Index, plus 133 illustrations!

*

"The Spirit Moves" A Handbook of Dance and Prayer by Carla DeSola (169 pages $9.95, The Sharing Co., P.O. Box 2224 Austin, Texas 78767)

Just off the press!!!!!! Carla is director of the Omega Liturgical Dance Company in residence at the Cathedral Church of St. John the Divine in New York City, and regular columnist for Liturgy magazine. Chapters in the new book include: Reflections on Dance and Prayer, Movement Meditations, Dance and the Eucharist, Seasonal Dances, Dancing to Scriptures, Circle Dances, Special Occasions. Historical notes and reflections on the spiritual enrichment of sacred dance are interwoven with clear, step-by-step directions for large assemblies, small groups, solo dancers; structured and unstructured dance prayers range from simple gestures to complex choreography.

M U S I C

(Ed. Note: This summer at the Institute Murray McNair led the groups in the Orff concept in music. Here are excerpts from "Orff-Schulwerk and Its Place in the Church" by Sue Ellen Page Johnson from the May, 1974, Choristers Guild Letters.)

"Orff-Schulwerk 'Music for Children' is the music education method and philosophy conceived by German composer Carl Orff. When called on by a friend in the early 1920's to be the co-founder of a school where music and dance would be a major part of the curriculum, Orff, who at that time was already famous as a composer, was surprised to find that current vogues in music education, while very thorough in content, were basically watered-down versions of music written for adults. These methods demanded a great deal technically from the child and denied the opportunity for children to create their own music.

"Orff's own ideas on proper music education were contrary to this. He felt that all art forms should be integrated in the important formative years. Instead of using a standard theoretical teaching method, everything in the child's experience--music, movement, speech--should be combined to provide raw material for his or her own creative efforts.....

"Why Orff-Schulwerk in the Church Music Program?
"Two methods are used when applying Orff-Schulwerk to a given teaching situation. I would guess that most choir directors have used at least one of them, especially in light of the current trend to use other instruments in addition to the organ in the worship service. The first of these methods uses material--specifically anthems--geared to an 'Orff sound.' These include the use of ostinati, bourdons, distinct rhythms, and obbligati played on xylophones, glockenspiels, and recorders -- with the whole plethora of non-tuned percussion instruments added to the accompaniment. Oftentimes, the most gifted choristers -- or even members of older choirs -- are given the instrumental parts to play , while the other children sing. The second method, and certainly the one Carl Orff intended for use, is to start each child's music education using principles stated earlier. For example, the instrumental parts of an anthem may now be taught easily as a result of the child's previous skill development. When a child is at home with feeling a

pulse, and seeing, as well as hearing, intervalic relationships (from work with the barred instruments), then learning to play a specified part is a challenge that is undertaken willingly and with little difficulty. The child's experience have, up to that time, been successful. Why shouldn't this new step be also?....

"The church experience is in itself an exploring experience for children. Hopefully, they will feel free to express joy, praise, fear, faith, and to question things in their world. You, as a church music teacher, have the opportunity to capture these feelings and use them as themes to be put through the creative process. A poem or bit of prose written by a child wondering about the stars and moon, or praising God, or thinking of a friendship can be 'set' with non-tuned percussion instruments and recited by the choir or solo voices. With careful guidance, movement and music will often be improvised naturally, developing into a more lengthy 'piece.' Juniors and junior highs will look forward to this weekly time when they can develop their own ideas into a musical/dramatic production for presentation when they decide they are ready. Performance becomes more than a goal; it is a logical outcome, a healthy desire to share what has been created among themselves with the church family. Pre-schoolers and primaries will be very satisfied with a choir program which provides them time to find ways in which their bodies can move; time to learn about imitating, then changing, what they see or hear; as well as time to sing. This wider view of the children's choir program, in other words, includes time for exploration of one's own creative self...."

FFFFFFFFFFFFFF FILMS FFFFFFFFFFFFFF

See "STAR WARS"!!!!!!!!!!!!!!!!!!!!!!!!!!!!

"Bit" Reviews

From Seedbed, 641 Lexington Ave., NY 10022:

"A word from Howard Hunter, President of ARC....In 1962 Paul Tillich, Alfred Barr, Amos Wilder, Stanley Hopper, James Luther Adams, and other distinguished colleagues, established the Arc with the late Marvin Halverson, the Society's initiating organizer, named as Executive Director. From the beginning an autonomous group, the Society's purposes were simply stated: 'Arc exists to encourage all those who seek a meeting place between the arts and religion--those cultural forces whose role is decisive in an effort to renew the human condition.' William Lynch, S.J., a decade ago noted the genuinely ecumenical character of ARC and cited two areas as central to its purpose: the religious imagination and the human. He wrote: 'There is also a strong common feeling among us that under no circumstances must we become an intellectual elite, separated from the people, and talking only to itself and to God. We are interested in the re-establishment of the public position of the artist. We do not believe that integrity and privacy or solipisms form an equation. We think that people not only suffer from their separation from the true artist and their subjection to social engineers, but that the artist and religion both suffer when they are separated from the people.'...."

*

The Westminster Press, 906 Witherspoon Building, Philadelphia, Pa., 19107 sent information on "The Bible Answers Us With Pictures" by Christa Meves and Translated by Hal Taussig. "This book will....'help people grasp more clearly the language of pictures and the timeless truth shining through them in the Biblical stories.'"

*

From Music Ministry, May 1977:

"Dance: The Breath of Life" by Betsy A. Rowland

"How do you feel about moving around, touching, saying alleluia with your whole body?

"We modern-day Christians are generally a spectator congregation whose main way of communicating with God and with each other is with words. Music, quite often,

is the only non-verbal means of expresion in our worship services. Most churches praise God with the organ and the singing choir. Some use trumpets or other instruments on special occasions. I've even heard loud clashing cymbasl. But how often do we praise him with the timbrel and the dance?

"The music in worship helps us. The hymns unite us; the anthems stir us; the postlude lifts us. Yet we so often neglect the most direct experience of all -- our own movement. We not only neglect it; we often downright suppress it. Children, for instance, are usually banished from the church service to the nursery until they can learn to sit still for an hour.

"We are a verbal community continually trying to find the words to fit our feelings. But our words are limited. They are often ambiguous. We can get twisted up in them and completely miss the message. Only in services of symbolic and emotional significance--such as weddings, communion services, and funerals--do we instinctively turn to symbolic gestures, meaningful touches, and group processionals.

"It was not always so. Early Christianity grew out of a strong mid-eastern dancing tradition. The Old Testament is full of references to dance: Let them praise his name with dancing, making melody to him with timbrel and lyre! (Psalm 149:3) Praise him with timbrel and dance....(Psalm 150:4) Thou hast turned for me my morning into dancing; thou hast loosed my sackcloth and girded me with gladness....(Psalm 30:11) ...a time to mourn, and a time to dance...(Ecclesiates 3:4).

" These Old Testament references to dance show it as a spontaneous reaction of praise to God. Throughout the history of the Christian church, David's dancing before the Ark has been cited as justification for sacred dancing. (2 Samuel 6:12-15) When the daughter of Saul criticized David for this display, he replied: 'It was before the Lord, who chose me above your father, and above all his house, to appoint me as prince over Israel, the people of the Lord--and I will make merry before the Lord.' (2 Samuel 6:21)

"Christianity grew out of this strong Hebrew tradition. We may assume Jesus recognized dancing as a normal means of expressing joy. In the parable of the prodigal son, the family rejoices with music and dancing at his return. And, in Matthew 11:17, in speaking of the prophesies of John the Baptist, Jesus draws this unique analogy: 'We piped to you, and you did not dance: we wailed, and you did not mourn.'

"In her book on symbolic movement in worship, 'A Time to Dance' (The Sharing Company, $4.95, page 81), Margaret Fisk Taylor describes circular dances and processions that the early Christians used in their liturgies. She says, 'The early Christians entered into these simple dances as Christian folk, not as performers to be observed.'

"Throughout the Middle Ages and the Renaissance, one finds mention of choric dances, labyrinth dances, processionals, pantomime dances, and dramas commemorating the crucifixion in a way similar to our passion plays. Dance was banned from both Roman Catholic and Protestant churches only after the Renaissance. This repression came right along with the rise of courtly dance and ballet in France and Italy. Throughout the eighteenth and nineteenth centuries, dance came to be seen, at worst, as the sport of the devil; at best, as light courtly entertainment. With a few exceptions, such as the Shaker cult in America and regional folk traditions, the spiritual intensity of dance was not recognized again until the birth of modern dance with Isadora Duncan.

"We still find remnants of a dancing religion even in the most conservative churches in their processionals. The processional is the closest thing to dance the congregation does as a group, although even this bit of symbolic movement is usually left to the choir.

"Ideally, dance should be a spontaneous element of Christian worship, a people's dance, as it is in many other religions and certainly as it was in the Old Testament and in the early Christian church. Like David, we could then dance before

God and each other in joy and exaltation. In a way, the dance I do, even in getting the congregation to respond, is contrived. I plan how best to make the congregation comfortable, how best to introduce movement. I realize that folk dance is not part of our upbringing, but surely our super-serious, rational, verbal approach to God lacks something. How wonderful it would be if we could dance as an inspired people, coming into the sanctuary as the Israelites before the Ark, singing and dancing to God with all our might!

"Our background, individually and socially does not encourage this kind of spontaneous reaction, so we insert dance into the service as a performance rather than experiencing it as a total congregation.

"I am using the term dance in a very broad sense as any kind of expressive movement from the simplest hand gestures to the most elaborately patterned processional. The dan er in using any art form in worship is that the performance of the art will become more important than that to which it points. I would rather dancers see themselves as instruments or vehicles for a meaningful expression than as performers to be critically reviewed.

"For this reason I am ultimately concerned that the movements used are direct and immediate. The movements should seem simple, even if they are difficult to execute. If the movements are so elaborate or skillful or subtle that the congregation gets wrapped up in viewing the dance as commentator rather than as vicarious participant, then I say the dance is ineffectual in worship. Similarly, if the congregation is unaccustomed to viewing dance, they may become so uptight at seeing a body in leotards and tights that they can't get beyond their own self-consciousness. Unless you have an exceptional congregation, the dance must become an integral part of the worship very gradually.

"I danced in a worship service for the first time when I was a sophomore in college. I had choreographed my own dance for the advent service. There I was--filled with a personal testimony, feeling that God was working through me in dance. The well-meaning professor at the seminary chapel service introduced me with, 'Bring on the dancing girl!' And after the service a student asked the same professor as I stood beside him, 'How should I deal with my sexual feelings when I watch this girl dance?'

"From that moment to this one I am still wondering in my own mind how to deal with the audience attitude that the body revealed has only one end: sexual arousal. A dancer, whether in a performing situation or in worship, often finds himself or herself in the situation of affirming his or her own sexuality and at the same time asking the viewer to see the medium for other concerns--visual design, rhythmical sequence, or symbolic movement.

"The dances I would use first in a church unaccustomed to dance would primarily be torso and gestural dances. Humans tend to associate the upper torso and arms and head with spiritual movement, the lower torso with sexual drive. You'll find, too, that dancers in worship are extremely reluctant to appear in leotards and tights only. They usually wear a skirt or pants. As the Christian church begins to think again in terms of the whole person as mind-body-soul and sees the body again as the temple of the Lord rather than as a hindrance to the soul, perhaps some of our body hangups will be resolved.

"Even if we had no theological or psychological barriers about using dance in our worship services, most sanctuaries have architectural barriers. We are a sitting, listening, spectator people; and our sanctuaries, with their bolted-down pews, reflect our inflexibility.

"Once a movement choir is established in a church, the next step is to compose the dance. Unlike music, there is no easily accessible body of recorded dances from which to choose, so this creative aspect of using dance in worship is very important. There is no one way to go about composing a dance for worship, and each dancer or movement choir will find their own particular way of working. However, I offer the following suggestions as a way to begin.

"Hymns are one of the easiest things to choreograph. They have abundant imagery and they are often associated with very important emotional events in our lives. Reading through a hymn or an anthem, one recognizes visual imagery or expressed

feelings. A dance may be composed of symbolic gestures representing the imagery or feelings. In a sense, the dancer may be retelling the ideas in sign language.

"When one starts out with a song from which to compose a dance, the words and musical dynamics easily motivate the movement. But the dancer must go beyond the words to find the most universal expression of the idea in movement. Many church members express to dancers how much more meaningful a particular hymn or anthem is to them after 'seeing it' in movement. As for the participating dancer, the words and the accompanying movement come to mean one total idea, one total response.

"Dance doesn't necessarily have to be accompanied by music to be included in the worship service. For example, I have seen many dances to the Lord's Prayer as it was spoken. The imagery within the Psalms is particularly effective in motivating symbolic movement. Sometimes the words are spoken to accompany the movement as it happens; at other times the psalm is read and then the dance interpretation is given.

"Although I prefer working with a movement choir composed of various ages, I believe that the process of working out a parable or Bible story in dance is a particularly effective learning experience for children. One Thanksgiving Sunday the younger elementary church school classes presented a danced prayer response in the worship service. The dance was based on Indian dance steps and was accompanied by a child on a wooden flute. As simple and short as it was, the dance helped American Indian Sunday become meaningful to the children, and they felt that they were important participants in the service. As dance is gradually accepted as an independent art, I believe our congregations will be more likely to accept and understand moments of worship of pure dance unrelated to words or music.

"For me, dancing in a worship service is like giving my personal testimony. I'm reluctant to put expression of my faith into words. For me, movement is a more direct channel to the way I feel. I find that I tend to approach every expressive dance with a certain religious intensity. Perhaps this was born in me from learning dance in a Christian college; perhaps it is because I feel that everything that is de ply meaningful is sacred. I want the congregation to see beyond me to something else. I want to touch them in some way. My aim is to lift, to create an experience of worship.

"When I am dancing, I am most at ease with myself. In dancing, I feel totally committed to what I'm doing. I feel at ease with the life forces around me and in me. This is why I want to share the experience with other people. Within the all-absorbing dancing moment, we can truly believe we are made in God's image and that his spirit is the breath within us.

"Dance is the closest link my body has
to my soul.
It is the breath of my life.
Dance, and you know the anguish of
bodily limitation,
But you find secret spheres of understanding.
Dance. You can show your feelings
beyond words.
Dance, and you share the language of
movement with the living world
and, perhaps, with eternal realms.
Pray and dance,
Sing and dance,
Not for the glory of skill
or for the decoration
of the moment, but
Dance, if like me, you must!

PRAYER OF A DANCER
by Jerry Spinelll

"You have seen me Lord
dancing across the earth
I have danced for kings and squirrels alike
wood grass sand stone
there is no surface I have not danced upon
and now that my dancing days are done
they come to say how great I was
as if I wanted to be great

The air swelled in my lungs Lord
the light touched my face
I opened my eyes
and my body knew it had to move
my arms to reach
my waist to bend
my legs to leap and turn

my feet to run
and then I heard the music Lord
and then I danced

What else could I do?"

*

Workshop on Theology and the Arts
July 25-31, 1977, Colorado Springs,Co.
Sponsored by Ecumenical Council for Drama and Other Arts, Inc. and the United States Air Force Academy

"Interface 77: Work Groups:
Creating Liturgy -- rediscovering the past,reawakening to our present, renewal and celebration in whatever form and language of rite the liturgy may take.
Dance -- develop self awareness and get in touch with feelings; work on technique so there is a common vocabulary to communicate feelings, thought and faith.
Choral Reading -- the shaping of sound, rhythm, image, unity and texture; experiences in group reading -- the process of interrelating -- dramatization and movement.
Concept Art -- Making things beautiful is easy if you but understand the contemporary design vernacular. Finding what is worth doing is the intent of this course -- the concern worth express-
Music -- a course on form and content -- the rich choral tradition in worship-- a strong central element, exciting and vital.
Drama -- drama in worship -- dramatists today are grappling with man's deep need for God, revealing both order and discord in the world, pointing a way to deliverance.
Jewish Worship -- to creatively present the traditional Jewish liturgy in contemporary patterns -- oral interpretation and chanting of key passages -- creating liturgy.
The Flicks Go to Church -- in this course we will view current short films and discuss ways to adapt film into exciting and contemporary liturgies...."

SDG SDG SDG SDG SDG

To Become a Member of SDG:

Who may belong to the Guild: Membership in the Sacred Dance Guild is open to anyone interested in dance as a form of spiritual expression. Several types of membership are available.

Rates: Regular (1 year).....$7.00
Regular (2 years).....$10.00
Student (1 year).....$4.00
Group (1 year).....$16.00
Sponsor (1 year).....$25.00
(minimum)

Send your Membership to Sally Alderdice, R.D. #2, Valatie, New York, 12184.

ϴ. ϴ. ϴ. ϴ. ϴ. ϴ. ϴ. ϴ. ϴ. ϴ. ϴ. ϴ. ϴ. ϴ

Ed. Note: The following is a brief form of the Application:

APPLICATION FORM FOR SCHOLARSHIP AID THROUGH THE SACRED DANCE GUILD MEMORIAL ENDOWMENT:

Name:__Address:__Telephone:__Church where Active:__Sacred Dance Guild Member:__How Long:__Resumé of activities (dance training, previous SDG events attended, performances, participation in dance groups, etc.):__What is your concept of use of dance as religious art?__Event for which financial aid is requested:__
Of what value do you hope this event will be?__Cost of event to you:__How much can you finance yourself?__If scholarship aid is limited, do you have other sources?__
Name and addresses of three (3) references. (Please ask these individuals yourself to write us a recommendation.)__ __ __.
Send application to: Maxine DeBruyn, Box #76, Zeeland, Michigan 49464.

LETTERS TO THE EDITOR

(Ed. Note: This note from Martha Yates: To SDG Members: This came following a Sacred Dance demonstration at our small Episcopal Church in Osterville...My favorite letter this year! Marta says it for all of us!)

May, 1977

"I've been meaning to find, grab, declare this private hour to send my allelulias on to you ever since that Tuesday. Now, is better than 'tehn' always so to you

I say hello, and thanks.

"In your humble, hearty and humorous way your quiet, explosive and contagious illuminations bronzed the deepest most private marrow of my bones in gold.

"I have only been dancing since 18 and since that time I've only danced sporadically. Often I felt lost in technique classes and not solely because I was the only one five counts behind or twenty inaccurate steps ahead. The blinded bodies seemed blinded by their own perfections of as you had put it 'See how pretty my hand looks'....etc. And it wasn't because my hand didn't look quite so 'well-placed, controlled, etc.'... it was all vanity to me. Hollow. Flat. Stale. So I continued to insist upon BEAMING thru my many mistakes. I learned to fall, hard. I learned to demand the risk to move - totally, with all of my inner and outer being - with or without error. I had a song so deep inside of me and I had to get it out if not for the world to see....for my own self - TO FEEL. You expressed this so accurately, at least in regard to 'my story' just how clear that difference is between the nose in the air prima ballerina and the soul on the verge of flight aiming UPWARD....I hardly dare call it dance. It's a ritual. A process from our insides to the outside. A soaring stained glass window to inspire a multicolored peak at this same world.

"I never could explain, articulate or pinpoint this hollow feeling I kept leaving my dance classes with. It was real. And then once when I performed to a small group a dance I had choreographed to e.e. cummings poem: "i thank you God for most this amazing day...etc.' for a crippled woman I had taken care of one summer because she had need of a 'friend'. She died of cancer, smiling of course the wh whole way. I dedicated as my tribute of devotion to her, a dance to this poem... 'for the woman who had the joy to dance, but no legs to walk'....The dance technique for that was the fire of love which burned so strongly within me....the actual 'dance technique' which was born from the other was so pure and was stronger than I had ever danced before.

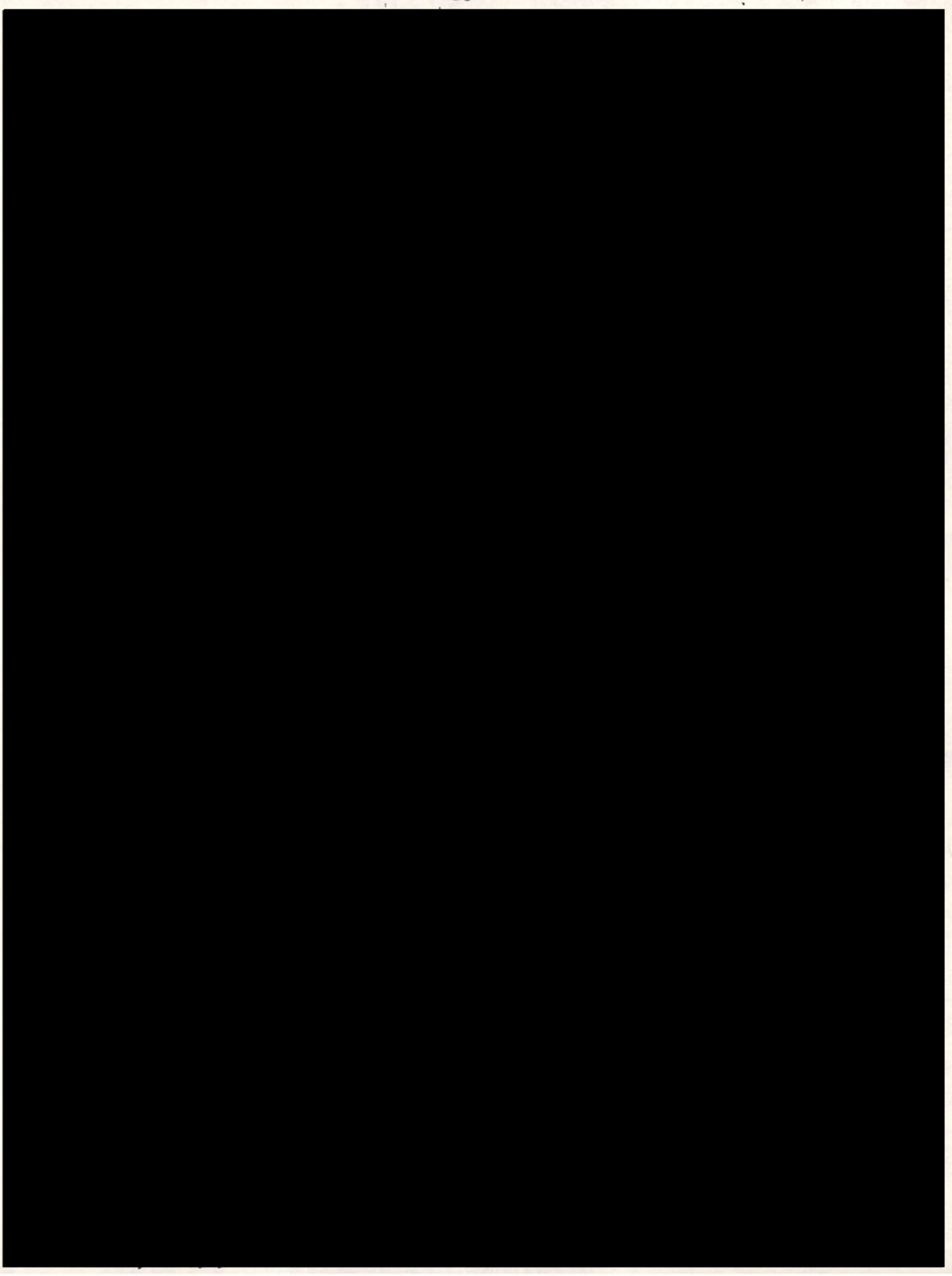
"I know you understand. This magical quality to movement was clearly in your eyes as well as your body as you performed. The reverence was so convincing that it would have been just as effective had you danced in a barn!

"I'd love to talk with you when you're not too tied up with everything else. I have a lot to learn. Already you have been a great catalyst for me!

Cheers, Marta Schaefer, Cape Cod."

**********SPOTLIGHT ON
NEW MEMBERS**********

[redacted]



[redacted]

SPECIAL NOTE TO MEMBERS:

Since the Guild places "Address Requested Return Postage Guaranteed - 3rd Class" on the cover, if the postage outgoing is 39 , then if it is returned it costs an additional 64¢, then when it is resent it costs another 39¢; THEREFORE, until further notice SDG will only carry that request once a year! Do get your address changes in promptly to Sally Alderdice, who makes out the address labels.

****

THE GUEST COLUMN (Judy Rock, SDG member, Minister, Dancer, is the author of the following article!)

****

LITURGICAL DANCE AS THEOLOGY

Anything which is done as part of a worship service is, by definition, a theological expression: an expression of the relationship of a person or a community to God. Liturgical dance, dance done as part of worship, is, among other things, a kind of kinesthetic theology. The theological image is presented through the body. This means that liturgical dance, whether performance dance or congregational movement, must be both good dance and good theology.

Dance is the communication of an image, of an embodied feeling, experience, or perception, from the body of the dancer to the body of the watcher. Therefore, it must succeed first on the physical and visual levels.

Every creation has two basic elements: form and content. Form is the shape given to content. In a dance creation, form is evolved by the choreographer out of the content. The form must be clean and well crafted if it is to clearly communicate its content. If the form is muddy or clumsy, the content will be lost. If the form is boring, the content will be lost. If the form calls too much attention to itself or is weak, the content will be lost.

In other words, liturgical dance must first be good dance---ie., skilfully performed (the simplicity or complexity of the dance is irrelevant), interesting visually and rhythmically, and capable of communicating through the movement the theological image in question---in order to be good theology.

However, it is all too possible to have good dance which is not good theology. Theology is the idea, the motivation, and the content of liturgical dance. Presumably, liturgical dancers dance because they have something very important to communicate: a religious tradition brought to life by personal experience and insight. Any particular liturgical dance is the form given at a particular point in time to some part of this theological content.

So, in that time before creation, when one's dance is without form, and void, and one can only hope that the Spirit may move over the face of the waters, it may be helpful to look into the theological waters. What face is to be seen there? To put it very simply and non-metaphorically, what do you believe?

If you had to judge the content of your religious tradition only by the dances you have seen which have been inspired by that tradition, what judgement would you make? I have seen several profoundly moving and shaking religious dances. But if I had to judge on the basis of most of the dances I have seen, I could only conclude that those several dances were oddities---perhaps even heresies! Unfortunately, I would have serious questions about my own Judeo-Christian tradition if religious dances inspired by that tradition were the only data available to me. I would wonder if anyone ever got passionate about Christianity---passionately delighted or passionately angry. I would be convinced that Christians have no pelvises. I would have more than a little evidence that the God of Abraham, Isaac, and Jacob must be more than a little boring. I would assume that the Christian life is a rather tepid, bland way, in which the supreme goal is to be happy and nice. I would assume that the

chief Christian virtue is everyone doing the same thing at the same time. I would have no idea that there had ever been such passionate, crazy, and wonderful people as saints; no conception of what could inspire people to build cathedrals or allow themselves to be beaten up in Selma, Alabama; no possible way to begin to experience the terror and delight and comfort of Emmanuel, God-With-Us. And this would be a tragedy in relation to a tradition whose center is Incarnation---the Word made flesh! At that point of all points the dance should be a strong and unmistakable proclamation of what happened and continues to happen when God visits His people.

So what are we proclaiming to people when we dance? What do we believe? If we believe that we live in the best of all possible times in the best of all possible worlds, then our dance will be calm, and contained, and pretty. If, on the other hand, we believe that there is evil and pain in the world, our dance must include those realities. If we believe that faith is largely an intellectual matter, then our dances will mostly involve the upper body, head, and arms. If, however, our theology incldes strong feelings, and gutsy experiences, then we must dance also with and from the center of the body ---the spine and the pelvis. If we believe that the human-divine encounter is always a pleasant, comfortable, meeting, that belief will be reflected in our dances. If, however, we sometimes say, with Isaiah, "Woe is me, for mine eyes have seen the Lord of Hosts..." then that cry must be danced. If we believe that God is not mysterious at all, that His ways are perfectly clear and understandable, then we will be mainly concerned about being visible, and assuming static postures. However, if we believe that the Spirit moves mysteriously and where it will, and that our business is to respond, our dance will be full of movement, covering space, not always pretty---and perhaps not always completely visible! If we believe that God will take care of everything, then our dance will reflect our passive unconcern with the world's problems. But if we believe, with Amos, that justice ought to roll down like a river, then our dance must include our perception that all is not right with the world and that opposing injustice and healing hurts is part of our task. And if we believe that the only correct response to God is polite reverence, then our dance will be impoverished; the Ezekials, and Francises, and Teresas will never be danced, and we will perhaps remain--and encourage others to remain--God's acquaintances when we might be His growing, adventuring children.

****

BUILDING A FLOOR UNDER SACRED DANCE

****

As dancers, we know that the material physical world is good when directed with concentration and care. Such awareness should also lead us to careful concentration of our material financial resources. As a Guild we have two places to concentrate financial resources to promote and develop Dance in Worship. First, the National Sacred Dance Guild En-dowment is a permanent fund to which individuals and groups contribute; and the interest from that fund each year is used to provide scholarships to those who need help to attend the June SDG Institute. Second, the Margaret Taylor Endowment for Dance in Worship at Pacific School of Religion is a permanent fund to which individuals and groups contribute; and the interest from that fund is used to provide courses in dance for future ministers and priests to realize the possibilities for dance in worship.

You can help thse funds in many ways:

1. In your yearly giving, consider giving a small amount to each of these funds.

2. Consider including both of these funds in your will as recipients of small or large bequests.

3. Consider taking up a collection (or second collection) at worship services featuring dance and give that collection to these endowment funds.

4. Consider including one or two dollars extra in the charge per person at a dance workshop and give that amount to these endowment funds.

5. Mention these funds to others in your community who may respond surprisingly.

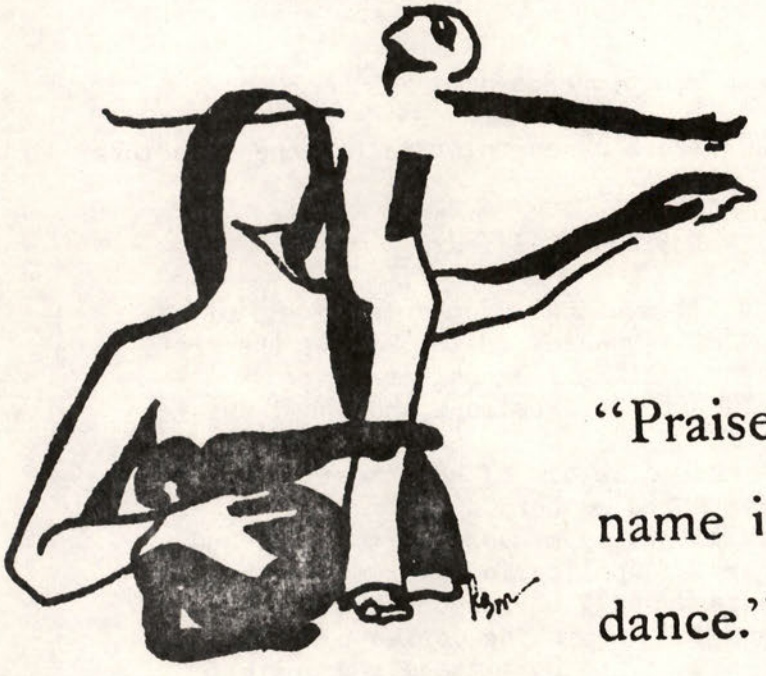
6. Give a part of honoraria (or payments you receive for dancing) to these endowment funds.

We welcome your additional suggestions for future columns on "Building a Floor Under Sacred Dance." Send such suggestions as well as your questions about how to give to these funds to SDG President Doug Adams, Pacific School of Religion, 1798 Scenic Avenue, Berkeley, California 94709.

(Editor's Note: See also the page on Jewelry, Notepaper, etc to benefit!!!)

This column is left blank to let you know that next month of publication we will print LOGOS submitted.

Ed.



"Praise His name in the dance."

Psalm 150

Ten of the folded cards (featuring the front design noted here) with blank interiors are available in each package for $2.50 per package from Mrs. Mary Jane Wolbers, 111 South Green Street, East Stroudsberg, Pennsylvania 18301. The card is designed by Rhonda R. Rosenblatt with all profits going to the scholarship fund of the Sacred Dance Guild in honor of Ruby Henderson (now known as the Sacred Dance Guild Memorial Endowment) to enable students and others to attend Sacred Dance Institutes. The cards may serve as regular everyday note cards or one may fittingly use them to convey holiday greetings.

FOUR

* *

Here are the BY-LAWS of the Sacred Dance Guild as amended through the years. You are invited to devise amendments to these by-laws as you think they might be helpful for the growth of the Guild in coming years. Send your amendment proposals to Doug Adams at Pacific School of Religion, 1798 Scenic Avenue, Berkeley, Ca. 94709; and he will collate all the suggestions to have them printed in the winter newsletter and have them discussed by the early December executive meeting. Send in your suggestions no later than November 1st to Doug Adams.

BY - LAWS
The SACRED DANCE GUILD

Article I - Name

The name of this organization shall be the SACRED DANCE GUILD.

Article II - Purpose

The purpose of this Guild shall be to stimulate interest in the dance as a religious art form and to provide a means of communication and training for dance choirs.

Article III - Membership

Membership shall be open to all who are interested in this field.

Article IV - Dues

Membership dues are paid on an annual or two-year basis. The dues cannot be changed without membership voting by ballot and finalized at the annual meeting. Membership and dues shall apply to regular, student, sponsors or group.

Article V - Officers

The officers shall be a President, Vice President, a Recording Secretary, a Corresponding Secretary, a Treasurer, Membership Director, Newsletter Editor, National Program Director, National Publicity Director, Helps and Guidelines Director, and nine Directors.

Article VI - Executive Board

The executive board shall consist of the Officers named in Article V and Directors of Standing Committees.

Article VII - Duties of Officers

Section 1. The President shall preside at all meetings of the Guild and of the Executive Board. In the event of a vacancy on the Board, the President shall appoint a replacement until the annual meeting.

Section 2. The Vice President shall supplement the President and shall preside in the absence of the President.

Section 3. The Recording Secretary shall keep a record of each meeting and prepare a report for the Executive Board members.

Section 4. The Corresponding Secretary shall notify members of the time and place of meetings, keep a record of applications for membership, and answer all correspondence, and shall be responsible for keeping the mailing list up to date and for furnishing copies of it to publicity Director and, upon request, to committees responsible for publicizing Guild functions.

Section 5. The Treasurer shall receive, hold, and pay out the funds, shall keep an itemized account of all receipts, appropriations, and expenditures, and shall submit a statement of finances at the meetings.

Article VIII - Meetings

There shall be one general meeting a year known as the Annual Meeting and Workshop and at least three executive board meetings a year to carry on activities of the Guild.

Article IX - Elections

Section 1. Elections shall be by ballot at the annual meeting and by proxy vote. Officers shall be elected to serve for one year.
Three Directors shall be elected annually to serve for three years. (Note Article V - Officers.. Nine Directors in all, three retiring, six remaining, three taking office each year.)

Section 2. The nominating committee will present a slate of officers mailed out prior to the annual meeting and returned by the beginning of the annual meeting.

Article X - Committees

Section 1. The President shall appoint a nominating committee of three members. This committee shall nominate a list of Officers, a Director of Membership, a Director of National Publicity, Directors of Regional Publicity, Newsletter Editor, Helps and Guidelines Director, National Program Director, Sacred Dance Guild Memorial Endowment Director.

Section 2. The Nominating Committee shall be a rotating one, one member to retire after serving three years (the third year as Chairman), the second member moving up to Chairman for the next year, and the third, new member being appointed each year by the President.

Section 3. The Nominating Committee Chairman must mail slate one month in advance to the Newsletter Editor prior to the annual meeting so the membership may cast their ballot by mail prior to the annual meeting.

Section 4. The Membership Director shall receive dues, send out membership cards, give the names of new members to the Recording Secretary, the Corresponding Secretary, and to the President, and give money and names to the Treasurer; also shall prepare mailing labels for the Newsletter Editor.

Section 5. The National Publicity Director shall act as editor of any member's material, advance notices, and post write-ups of organizational activities for regional publications, send copies to the other regional Directors and to the Newsletter Editor.

Section 6.
a. With the advice and cooperation of the Board of Directors of the Sacred Dance Guild, the President shall appoint one committee member each year for a three year term on the Memorial Endowment Scholarship Fund.
b. The President will also fill any vacancies which occur mid-term in this committee.
c. Committee members may be reappointed any number of times.

Section 7. The National Program Director shall act as coordinator of all Guild program activities, may assist Directors in appointing committees for workshops, and other functions, assist these committees in the planning of same, and keep a complete record of all Guild-sponsored events.

Section 8. The Newsletter Editor prepares, edits, prints, assembles and mails the Newsletter at least three times a year.

Section 9. The Helps and Guidelines Director gathers, assembles, and mails the Sacred Dance Guild Kit, and prepares the same for reprints and additions.

Article XI - Amendments

The By Laws may be amended by a two-thirds vote of the members present or represented by proxy in writing and voting at the Annual Meeting, provided that the proposed amendment is included in the announced agenda for the meeting. Amendments shall be drawn up by the executive board and presented for discussion and vote at the general organization meeting.

** **

NEWS OF SACRED DANCE ACTIVITY
(Listed Alphabetically by States)

(Ed. Note: Although the News will be listed by states, your Editor will underline essential point or interest to help those who seek special material for reference.)

CALIFORNIA -

Auburn Sacred Dance Choir, Anne Owens, Director: The dance choir had a day-long workshop to work on choreography and technique led by Judy Rock and assisted by Anne Owens in September. The Director also attended the Carla DeSola Workshop, "The Spirit Moves", at Pacific School of Religion in Berkeley.

At the time of this writing, works in progress include a gospel solo rendition of "Just a Closer Walk With Thee", an hour-long program on the Biblical and historical aspects of liturgical dance for The Packettes, an ecumenical organization of women in the Sacramento Area, and a revival of an earlier study of Alienation and Redemption using the song, "Eleanor Rigby" and "Seek Ye First".

*

From Gina Crozier, Santa Rosa, Director: The Good News Visible has been involved in interdenominational worship throughout the year with congregations of Presbyterian, Roman Catholics, and Methodists.

One evening, at Holy Spirit Parish, the theme was non-verbal prayer and worship. The priest explained what this was and gave examples from his movement in celebrating the Mass. He then invited the people to follow his example, using motions with prayer. Dressed in long blue dresses, the dancers followed the priest as they processed into the church sanctuary. After a series of biblical readings, the altar was removed, and the dancers positioned themselves to move to "Wherever You Go", by the monks of the Weston Priory. This contemporary selection took the place of the traditional sermon....The most exciting thing about this particular dance is the personal message and interpretation each person gives to the congregation by her/his movement....

For an Easter vigil service we danced "Morning Is Broken" (Cat Stevens) at the same church. With our group in magenta dresses with floral overskirts and headpieces of dried flowers, the dance preceded the communion. Most of the movement took place in intertwining circles, so the altar was temporarily moved. The same dance was done the following morning at the Presbyterian Church's Easter service. Other dances throughout the year have been done at most of the traditional church holidays, affording most of the group ample opportunity to use movement in worship.

Since our group has such a denominational mix, we find that we are constantly being enriched by each others' experience. Two or three members may attend a dance workshop or class, then share their learning; someone uses dance with children in the setting of a religion class; a small group dances at a celebration, offering a new dimension. The possibilities seem endless!

*

From Judith Rock, Stockton: June: An absolutely wonderful and exciting 4 days at the SDG Institute!
July: Jay (my husband) and I led a seminar on Worship and the Arts at the Presbyterian School of Churchmanship at Asilomar. We also were responsible for evening worship services. I danced solos at two services---an improvisation on the story of Abraham and Isaac, and Tree of Life, which begins with a quote from Tennessee Williams' "Orpheus Descending": "True as God's Word! I have life in my body. This dead tree, my body, has burst into flower. You've given me life... Unpack the box! Unpack the box with the Christmas ornaments in it, and put them on me; brass bells, glass birds, tinsel, and stars, and snow...I've won, Mr. Death, I've won! I'm going to bear..."
August: 6-14 Last spring I won a scholarship to the Regional Ballet Association Craft of Choreography Conference at Dominican College. I will go as a Working Choreographer, which means putting together a short piece each afternoon which is presented and critiqued in the evening---I expect to learn a lot about composition!

August 21-26: I will teach modern dance technique and create a piece for worship with students at the drama camp sponsored by Methodist Actors in Service to the Church (Monte Toyon Conference Grounds).

*

Sara Pagoulatos, Fresno Wesley Methodist Church: Our group demonstrated several types of things we do at the April meeting in Berkeley. This summer we have spent preparing for the August 7 worship service: "Praise the Lord" (Sufi), "How Firm a Foundation"....We use a solo trumpeter for music and as a traveling evangelist figure. As he moves through a group of women they attracted to him and the message....and all but one or two eventually go with him....We will have a trio participate in a 3-part responsive reading from the Psalter: Leader, congregation, dancers move in response. We will dance a 4-part piece in "Sharing Faith" to music by Mompou....I will be giving an informative talk at the beginning....We are also dancing and giving a mini-workshop to ministers and their wives on Sept. 13 at St. Anthony's Retreat in 3 Rivers, Col.
I gave an all-day workshop June 11 at Hillsdale Methodist Church. The focus was on learning specific choreographies for use within a church service. I will be helping a group of Jr. High youth begin a dance and movement group at the Armenian Presbyterian Church, Freno. I also plan a fall workshop for groups interested in beginning a dance choir. It will probably be one evening a week, 6-8 weeks, and will focus on groups developing their own liturgical dance.

*

Sister Rachel Fitzgerald, Concord: This summer Carolyn Deitering and I provided a movement meditation on the story of the paralytic lifted down through the roof--for the Disciples of Christ First Christian Church in Tuscon. The congregation participated in becoming relaxed and alert through a simple exercise, contemplation of a room and a meditation on the gospel story. Carolyn and I danced "Amazing Grace" as a response to the story, expressing the "Make Haste Slowly."

These are summer workshops of mine:
7-22,23,24: Movement and Ministry, Mt. St. Mary's College, Los Angeles, Ca
8-1-7: Vacation: Recreation/Vocation Recreation (West Synod Camp for United Presbyterians, Ghost Ranch, Abiqui, New Mexico)
8-19-22: Pilgrimage to the Inner Self Mann Ranch, Ukiah, Ca
8-29: Teacher Inservice, Art Education Program (2 weeks), St. Patrick's School, West Oakland

*

Adele Wenig, Hayward, CA: This fall quarter at California State University, Hayward a General Studies course in Dance and Religion will be offered by Adele Wenig, (Associate Professor in Dance and Sacred Dance Guild member). The course will include the study of the role, functions and types of sacred dance associated with various peoples and religions of the world, such as Native Americans, African peoples and related religious groups in the Caribbean and United States, Christians, Jews, Hindus, Buddhists and Sufis. This 4 quarter unit class will be held on Tuesday and Thursday from 11:40 a.m. to 1:20 p.m. in Meiklejohn Hall, Room 4115 beginning September 27. Through our Open University policy, anyone who is not a regular student may be able to enroll as an extension student.....

*

Joceile Nordwall, Director, Sacred Dance Choir, St. Paul's United Methodist Church, Coronado: Our Dance Choir, 9 women from 18-55, began its second "season" on Worldwide Communion Sunday in Oct. In our early, informal service we presented an Israeli-type folk dance to a contemporary folk song, "Come Before the Table of the Lord of Hosts." In November we were asked to take part in a community Thanksgiving festival in the park. For this we did "All Good Gifts" from Godspell, and truly enjoyed the experience of dancing outdoors and sharing with so many people. On Christmas Eve we presented the joyful French Carol, "He is Born" in our midnite service We added holly wreaths in our hair to our usual costume of black leotard and tights and colored skirts for this; we have difficulty finding the money for the costumes we'd like and wonder how other groups

manage this?

In Jan. we accepted the challenge of interpreting the 10 Commandments as the scripture reading in our informal service when the sermon was on that topic. In another service whose theme was Psalms, we again handled the scripture, this time interpreting Ps. 150 and Ps. 8:3-5, speaking as we did the movements. In a Maundy Thursday evening service we presented "Nobody Knows the Trouble I've Seen", wearing all black with crosses on chaines. In May we were asked to take part in an eccumenical Pentecost service at the Naval Air Station chapel. Here we interpreted the Old Testament reading, Deut. 26:1-9, set to music called "The First Fruits." (We were accompanied by our church's folk singing group on that occasion, but we usually dance to taped music.) In our church on Pentecost we presented our "magnum opus", "Sing God a Simple Song," from Bernstein's "Mass." Recently we attempted congregational movement at a beach vesper service, using the spiritual "I'm Gonna Sing", which was taught to the group first so they could sing and move. People seemed much more willing to move in that setting!

We've found several opportunities this year to present entire programs of our dances for various groups, such as church women's groups, hospitals, and retirement homes, and we find this type of performing most enjoyable. Our audiences, who often come expecting to disapprove, turn out to be our most enthusiastic ones.

Our pastor has asked us to use "Reach Out and Touch," but I am unable to find that music. If someone out there can help me, please write to me at 31 Ocean Ct., Coronado, Ca. 92118!

*

Stella Matsuda, Director Alleluia Dancers, Thousand Oaks: Everything has happened so quickly in the short six months that we have been in existence that we know this is truly part of God's plan. Our special thanks go to the Westwood Sacred Dancers for sharing their ideas and choreography with us and helping us to begin.

Our company is now known as the Alleluia Dancers and consists of eight members... Since February we have performed for church services of varied denominations, the Moorpark College dance concert, women's meetings, community programs and festivals, a wedding reception and local convalariums. We have been thrilled to see people beginning to open up to dance as a vital and integral part of worship.

Included in our repertory of 16 dances are numbers ranging from jazz and tap ("Jesus Is Just Alright", "In His Steps") to interpretive ("Behold the Man", etc.) to more abstract and lyrical modern ballets ("Meditation," "Morning Has Broken", "The Lord's Prayer" etc.).....

In August we participated in the Dance-Prayer Workshop conducted at Valerymo. Marti Hughes, the assistant director, conducted at St. Julie Billiart Catholic Church, a six-week workshop for children using Bible stories songs, dance and movement. The culminating event was a special Mass prepared by the children. What a joyous event this turned out to be. The children sang three verses of the Alleluia for the processional, danced to "Seek ye First" and "The Lord's Prayer" and submitted their petitions which were read to the congregation.

*

Joan Basore, 1st Presbyterian Church, San Anselmo: We had a challenging and creative request from our pastor for a danced call to worship using Psalm 150 complete with instruments, turn into a really exciting experience for our dance choir. After lots of trial and error we polished a dance to the words read by the minister and accented by drums, cymbals, organ and psalterie. It required a lot of co-ordination, but was worth it. We also danced an Israeli shalom accompanied by guitar, tambourine and two singers and using colorful chiffon scarves to accent movement as a benediction.

*

Gina Ball, Fillmore, California: I have been bringing dance to the Bardsdale United Methodist Church for seven years, as well as some special programs

at other churches. Last year to complete my B.A. in dance I presented a concert in the Sanctuary entitled "Lord of the Dance" - a concert of dances sacred and secular. I used several pieces from the New Wine Hymnal. I have been doing Lord of the Dance for some time now and it still is a favorite, also created a monologue from the written works of Ruth St. Denis.

One of the highlights of the recent past was a workshop at a Methodist District Conference in Ventura and their participation in the service. It was particularly joyful for me to bring the communion elements into His presence with my dance.

Christmas Eve I participated in the Midnight Service dancing to my own arrangement of "Joy to the World". (Arranging music was a new experience which I plan to try again!)

COLORADO -

From Lynne Battey, Rocky Mountain Sacred Dance Guild: The Daybreak Dancers have been using a service they have written around James Weldon Johnson's "The Creation". The group has included other pieces and have also included congregational participation.

The last 2 Sundays in July the group led after-worship workshops for their own congregation at Warren United Methodist Church. These workshops were intergenerational, participatory experiences with the congregation learning the Lord's Prayer, the Doxology and some Jewish Folk Dance. The congregation divided into small groups to choreograph short sections of scripture.

At one of the morning services for the Presbyterian Association of Musicians Conference held at Colorado Women's College the dancers prepared Luke 12:48-51. It was danced before and repeated after the sermon. Using key words and phrases, the group described the conflicts the Christian faces for the faith. In preparing this report the Daybreak Dancers felt very stimulated by Robert Yohn's Spring Workshop here and were able to create new ways of expressing ideas through dance. For the PAM conference the dancers wore slacks, long skirts out of blue denim to suggest work clothes.

*

The Jubilate Dancers plus John Simmons of Daybreak Dancers danced for the Presbyterian Association of Musicians Conference doing "Light" by David N. Johnson of Arizona State University. Primarily the choreography was drawn from the dancers. Lighting was included and so the women wore white leotards of different styles with handkerchief poit skirts. The men wore gray dance pants with white tank leotards...

The group also led Sunday worship at Snow Mountain Ranch, YMCA of the Rockies. The morning service incorporated several pieces from the Morning Glory Mass. As the service was extremely informal, the congregation choreographed the sermon with the dancers as enablers. Psalm 150 was used and it was divided into 3 sections. After a short work time, the dancers danced what had been suggested. Some members of the congregation joined in with the dancing, too. At the evening vesper service participants were given material to begin dancing with their own communities.

Jubilates participating in camps this year were Betty Walker working at the Colorado United Church of Christ Junior Choir Camp and Dee McElwain dance enabler for the Colorado United Methodist Youth Music Camp.

Linda Wilbanks and Lynne Battey taught a class in sacred dance at Iliff Seminary for Dr. Louis Blaede's class, "New Directions in Worship."

*

By Laws have been written and passed for the Rocky Mountain Sacred Dance Guild. The final meeting was a festival of sharing with as many members as possible participating. New Officers are: President: Betty Walker, Vice President: Nan Dhonau, Sec-Treasurer: Margaret Simmons, Hospitality: Marlene Buck, Membership: Gladys Johnson, Workshop: Letitia Williams, Newsletter: Ann Blessin, Publicity: Peggy Reagore, Members-at-

Large: Linda Kraener, Dory Duncan.

The RMSDG again this year allotted $100. for persons attending the SDG's June Institute. Frannie Hall was able to attend and has sent inspired reports back to Colorado. She has reported that each session was stimulating and the chance to share invaluable. Ms. Hall is training to be a dance therapist and is also a member of the RMSDG.

*

"The Celebrants" of Christ Church, United Methodist in Denver, Connie Fisher, Director, plan a busy schedule for the coming year. On September 25 they will dance "Jesu, Joy of Man's Desiring" (Bach); "Take, Believe" (Wetzler) will be a part of the Worldwide Communion Service on October 2; and the choir will also be involved in a joyful celebration on November 20, when our church burns its mortgage. Disler's "Saviour of the Nations, Come" is planned for December. The new year will feature an organ work for Lent, a folk Mass in May, and a special Pentecost service. This dance choir has just finished its first exciting year at Christ Church and is looking forward to new joys in the coming months.

Connie Fisher was a Clinician in Liturgical Dance for the Presbyterian Association of Musicians' Conference on Worship and Music at Colorado Women's College in Denver, July 24-29. It was an exciting week, as 50 people from all over the United States experienced our Judaeo-Christian heritage in dance and learned to use dance as an instrument of worship, fellowship, and education. Two classes are planned for next year. This was an especially worthwhile experience, for the class was made up of church musicians and ministers who reminded me anew of the real hunger for additional expressions of worship.

CONNECTICUT -

Louise Mattlage, Southport: The Dancers of Faith appeared in the Lutheran Church of Fairfield in a complete service of Dance in November, and later in an ecumenical service at Thanksgiving time. They presented Choreographies by Louise Mattlage now artistic Director of the group. They appeared at the Bridgeport Public Library and at the Monroe Connecticut Library in Dances to Literature, ancient and contemporary. These included the 100th Psalm premiered at Yale Divinity School in 1965 from the Old Testament and several excerpts from the New Testament, Ancient Irish Proverbs and the e.e. cummings poem, Thank You God. They will appear at theGreenfield Academy Arts Festival in May.

Louise Mattlage has been busy in the Miami, Florida area during the past season. She appeared at the Miami Dade Community College ecumenical Sacred Program during the Christmas Season, presented a program on Television for the second year which is seen on most stations throughout the state, and was interviewed on Channel 7. Also she presented her own poems in dance accompanied by flutist Althea Kaplan, who created the music for her, in several schools and colleges and at the YWCA in Miami and Coral Gables. Louise is now working on a program for the Deaf Zion Lutheran Church in Miami and will continue her studies of Sign Language so that she can better communicate with the deaf in dance.....

During the summer she presented a two-week seminar on New Dimensions in Dance for the Seniors on Campus program at the University of Bridgeport. She will appear in her own works in solo and with the Dancers of Faith, as part of the program. Audio Visual Tapes of the programs Louise has made will be given to the University for possible loan and general use.

*

Katherine Rutgers, Greenwich: gave religious program for the Bronxville Community Church, Bronxville, NY, for the Senior Citizens in the Bruce Museum, Greenwich; for the Children's Party, for the United Church Board for World Ministers, Riverside Divine, NY; the Nathaniel Witherall Home, Grennwich; for Contemporary Arts Club; and will present Sept 16 at the Episcopal Church Sanctuary in Redding.

*

Sue Valade, Manchester: writes the Sacred Dance group of Center Congregational Church, Manchester, recently participated in a service of worship at the Church of the Good Shepherd, Episcopal, Rangebey, Maine. Of special interest was the interpretation of "Lord, Help Me to Love" a prayer written for the group by Betty Simpson, director of our SDG. Also an interpretation of two hymns from the V.C.C. Hymnal--"Every Time I feel The Spirit" and "Have Thin Own Way, Lord"--entertwined to form a special relationship between a group of dancers moving to the rhythms of the spiritual in contrast to the sustained feelings of the single dancer moving to the traditional "Have Thine Own Way, Lord."

*

Carlynn Reed: To bring you up to date on my activities: Last Spring I taught a five week Creative Movement Workshop for non dancing women, meeting once a week. It was very well received and I expect to repeat something similar this Fall. I was also kept very busy dancing in the multi-media presentation "A Song For God" by Fr. Patrick Mooney.

This Fall Fr. Mooney is giving a six week workshop on multi media at St. John's, Darien, Ct. and I will be responsible for one evening on sacred dance.

FLORIDA -

Virginia Shuker, Church of St. Maurice, Ft. Lauderdale, Fla.: Kathleen Barry and I were pleased to be able to attend the June Institute and share new ideas with the rest of our Sacred Dance Group members as well as the entire liturgy committee. We are currently working on a back to school liturgy for Aug. 28, when we will be introducing the tripudium step as both processional and recessional in addition to incorporating it into the responsorial psalm, "Turn, Turn, Turn" adapted from Ecclesiastes 3. Our future plans include a day long movement in worship workshop for mid-October at St. Maurice, dance for the Thanksgiving liturgy, and our annual Christmas pageant. We are anxious to work interdenominationally on the local level and welcome the opportunity to share.

Fatah Miller, Leesburg sends these poems by Ruth St. Denis:

Dance Luminous

My whole body
Has become filled with light.
I pour forth my spirit
Into joy!
I sing!
I dance!
I am arrayed in white
For my sufferings and fears
Have departed from me.
I dance the eternal ecstasy of being.

The Sword

I have used my body
As a gleaming sword
To cut outlines of beauty
On the mind of the world.

The Temple

My dancing is the living ritual of my soul!
In the temple of Beauty and Truth and Love I am a worshipper-
On these three depend my law and prophets.
The tasks are heavy and unremitting that are imposed.
But in rare moments my spirit is so lifted into visions of life,
Radiant and whole, that I am rewarded for allegiance to the sanctuary.

Dance Divine

We are free of time and space.
The gestures
Of our right and left hands
In the meetings and partings
Of our rhythms
Are the fulfillment of our completed selves.
In the endless avowal
Of that selfhood which is divine,
We use our translucent bodies
In a new language
To express the glory of our love.

Calling

The Gods have meant
That I should dance,
And by the Gods
I will!

For in some mystic hour
I shall move to unheard rhythms
Of the cosmic orchestra of heaven,
And You will know the language
Of my wordless songs,
And will come to me-
For that is why I dance.

Dancers of the New Age

We are dancers of the new age!
The revealers of the glory that has been shown,
The prophets of the glory that is to come.

Within the temple of the dance
We have become as priests of the new day,
And perform our mighty ritual of beauty.

Only obedience to law is liberty,
But that liberty is beauty,
And that law divine.

Hidden from dull ears and veiled from blinded eyes
Is the great rhythm of the universe,
And we are the rhythms of the law made Visible.

We bring to you proportion, which is order,
Rhythm, which is power,
And beauty, which is joy.

Behold the vision of your greater selves,
The images of your dreams,
Dancing upon the mountains.

O World,
Behold and live again,
We have found the secret,
We have found the way,
It is to Dance!

INDIANA -

Anderson, Ind., First Methodist Church, Ann Harmeson Liturgical Dancers - Pentecost Sunday the dancers presented "Bringing The Flame", an interpretation of Acts 2:1-4 with the music of Chopin's Prelude in D Flat.

At an outdoor park service the dancers, along with three readers, portrayed the story of Elijah and the Prophets of Baal, using only the spoken text of I Kings 18 as accompaniment.

In recital May 22 and June 12, nine dancers did an interpretation of "I Walked Today Where Jesus Walked" with vocal background. With lighting of only a path of light at the beginning, light changes throughout the presentation and ending again in a path of light, it was very effective.

Will appear August 17 at McCormick Inn in Chicago for the National Assoc of Dancers and Affiliated Artists, Inc. "Joy Is Like The Rain" and "I Walked Today". Ann Harmeson will teach a class in Liturgical Dance at the conference. Ann did a mini-workshop with the youth of the Anderson Episcopal Church in March. It was the second workshop and participation was great.

*

Indianapolis, Mary C. Bell reporting news as far back as March 1976. The following are songs and ideas used for interpretive dance for the monthly Celebration Services at North Church, Easter Service, 1976: used music from a children's musical called "The Story-Tellin' Man" - great music for dance in a service. Them of one service - "Love Story" - used "Song is Love". Based one service on a saying by Dag Hammarskold, "The Longest Journey is the Journey Inward". Used Media and Wuorinem Electronic Music (segment) to show the following - "depicted the plight of a non-conforming person being cast out of a group. The turmoil following. The recognition by another person that it's okay to be different. Finally the acceptance of part of the group to the two non-conforming persons."... Unicef Theme.. dance called "Tommorrow Belongs to the Children"....."Come Share the Spirit" ..."Inspiration"..."I Wish I Knew How It Would Feel to Be Free"...."Beautiful"..

May, 1976 - two dancers interpreted .. "Lean On Me". Christmas Advent Service 1976...."Father We Dream" ...I danced in a wedding the day after Christmas to...."With You"....The groom sung it, accompanying himself on guitar. In January 1977 I danced in both services at North Church to an anthem sung by the Cathedral Singers called "Psalm 100" by Heinz Werner Zimmermann.

I was able to participate as a counselor and staff member of Camp at Wesley Woods United Methodist Church Camp at Dowling, Michigan from July 10-16...We shared the Robert Raines reading "Playing Hide and Seek" reciting as we danced....I want to recommend the Robert Raines book "Lord Could You Make It A Little Better".....

As I write this, I'm working on a movement interpretation of the Jonah scripture after he came out of the whale. The dance part of the service on August 14 at North Church is to interpret the vine that grows, the snake that eats the vine and the wind that blows on Jonah as he is sulking, wishing he were dead.....I find movie soundtracks are fun to play in doing creative, religious interpretations....

LOUISIANA -

Karol Domingue, Northside Academy of Dance Lafayette: I recently attended, in my hometown, a weekend of Spiritual Renewal with Fr. John Quigley, Fr. Richard Rohr and a team of young people from the New Jerusalem Community in Cincinatti, Ohio. These beautiful people were truly an inspiration to all present. During that time I spoke to someone who is a member of the Sacred Dance Guild....I have in the past been inspired to do some choreography to Spiritual Music and was very excited to hear about the Sacred Dance Guild. I feel a genuine desire and interest to work with Spiritual Expression through Interpretative Dance, Liturgical Worship Through Dance and Creative forms of Worship in action..

MARYLAND -

From Maryland Daily News, Jan 10, 1977 Arts Council sponsoring 'A Ceremony of Carols'...The program "A Ceremony of Carols" will be presented at the First Christian Church at 7:30 p.m. by the Washington Dance Theatre, under the direction of Erika Thimney....

Erika Thimney is one of the pioneers in religious dance. She was able to convince several churches and ministers in the Chicago area as early as 1933 of the importance and strength of communications in creative religious dance. She has danced since then alone or with groups in practically every denomination of the Protestant Church as well as the Catholic Church and the Jewish Synagogue with amazing response and success.

For many years Erika Thimney was nicknamed "The Church Dancer." She is a member of the Sacred Dance Guild of America....

*

Pat Kelbaugh, Rockville: I am a dance teacher and have been giving lecture-demonstrations and workshops in Liturgical Dance for 5 years with the Baltimore Conference. I am still anxious to learn from others and am glad to share what I know.

MASSACHUSETTS -

Carol Davis, Director of the Motion Choir at First Parish in Dorchester, March 27 (Founder's Day) - "Psalm 23" to music by Tchaikowsky with organ and alto solo. Six girls in white robes accented with jewel-tone stoles.
April 10 (Easter)-"I Will Lift Up Mine Eyes" to music by Dickey with organ and mixed choir accompaniment. Six girls in pastel robes with matching flower and ribbon in hair.
June 12 (Youth Sunday)-"There Is A Time" with organ and soprano solo. Six girls in shades of peach, yellow and aqua. Premiere performance of a new work which was selected and choreographed by Choir members. Repetition of steps for each chorus was inspired by the phrase, "Turn, turn, turn" with dancers circling, joining hands, raising arms high. Pattern of each verse varied, using solos, succession, duos, and unison groupings.
June 19 (Father's Day) "I Believe" by Graham with organ and alto solo...
On April 22, Carol was invited to lead a sharing workshop for the dance choir at the Universalist-Unitarian Church in Brockton. The group was encouraged to explore the use of color, rhythm, names, mime, and Scripture as stimuli for the dance response. Among the participants were: Jo-Ann Girolametti and Harriet Range, both former members of the Dorchester Motion Choir, who are now dancing with the U-U Church in Brockton. The workshop concluded with a sharing of

current choreography....Carol regrets that she will be unable to continue as Director of the Motion Choir following her move to Cape Cod this summer. During the worship service on June 19, she received recognition for her 18 years of leadership in sacred dance at First Parish Church. There was a tribute by the minister, and presentation of an orchid from the Trustees. Two days later, Carol was guest of honor at a dinner party sponsored by the current Choir members.

*

Cora Miller Wells, Newton: In September I was guest speaker dancer for a Family Service at the Amherst, MA Unitarian Church. I worked with the Religious Education Director on the general setting. ...The participants were asked to observe and relate in movement to the ceiling, floor, walls, stained glass window and persons on either side and the circular group...I then danced "Elegy" a dance poem which I wrote. The service closed with the singing of Ode to Joy to which all were invited to dance...I had never presented a program with as much participation as this one. I do believe at this point in dance development in our culture I'm on the right track--heading this takes all the skill, artistry and group awareness available to me.

In December the Creative Dance Group at Bridgewater which Cora directs, presented its third Holiday processional. This year the group widened its themes to include Hannukah, Celebration of Birth of all Children, giving and warmth, light and beauty of candles. The processional included trumpets, banners, longswags of laurel greens, tambourines and bells and singing and dancing by the Dance Group.

Two members of the Dance Now Group in Newton performed a duet with records played by one dancer, for the Thanksgiving Service of the West Newton Unitarian Church.

Dance Now also did a recessional and processional with the choir for the Christmas service as well as an instrument dance -finger cymbals, bells, finger harp and dhakabella, lighted candles including a Menorah...

At Easter Dance Now performed "Prayer at Easter" - poem from the 1976 Lenten Manual...written by Clarke D. Wells. The poem was read by Elizabeth McKim, poet.

Dance Now has been working since Easter on the themes Male and Female, cultural expectation and reality....

On August 13th one of our Dance Now members was married in an outdoor Chapel Service at Ferry Beach, Maine...Three danced to a passage from Anne Morrow Lindbergh's "Gift From the Sea" and the whole group led a festive circle dance at the end of the service. They were joined by bride, groom, minister, parents, and many guests...

Cora taught dance for one week of the Family Conference on the Arts at Ferry Beach, Maine August 13-20th....

*

Ann-Marie Donovan, Framingham:
Sacred Dancers, Oblate Center, Natick,
We give thanks and praise to the Lord for the way He has blessed the formation of our dance group and for the way His Spirit continues to teach us to dance. Through dance we have experienced the Lord's healing love, joy and peace and that we can free one another. We pray that more and more of God's children might experience the joy of dancing as prayer to their loving Father.

The Penitential Dance to "Living Words" brings to life the love and forgiveness of the public ministry of Jesus, the suffering of His death and the glory of His resurrection. The Lord teaches us much about Himself through this dance. "The Lord Is Present In His Sanctuary" is the message of a dance in thanksgiving for the Lord's presence. "All of Your People" is a loving expression to God from His faithful people. "Praise My God With the Tambourine", "Hallelu Yaweh," "In Praise of His Name," "Song of Thanks" and " Song of Moses" have all inspired the creation of joyful dances of praise. "Hymn of Glory" invites all God's people to join together in expressive movement on the refrain. We thank the Lord that He has called each one of us by name to dance in praise of Him and that we have shared dance at the Oblate Center, in Norwood, Ma

and in concert with "Living Waters" in Augusta, Maine. May God bless each of you. May you continue to give Him glory through dance.

MICHIGAN -

Grand Rapids, Fountain Street Church Dance Group, Katy Clark, Director: A thrown-together group of girls with 2½ hours rehearsal performed a Maypole Dance at Fountain St. Church on that ever memorable Sunday, May 1st!...The costumes were soft green and yellow-ribbon straps, empire waistline with same ribbon around the waist and soft bow in back, streamers flowing to mid-calf hem...Having no dancers-per-se in the group, I didn't attempt the intricate weaving of the pole ribbons, so it was simple and sweet, and the congregation gave the girls practically a standing ovation, which they deserved-if not for talent, certainly for faithfullness in rehearsal attendance; for their "curtain call" I had each one of the older girls running out with a flower to present to Dr. Littlefair and the two little girls had two apiece....

*

Muskegon, Virginia Austin: I choreographed dances for "Fiddler On The Roof"- a special 2 performance showing for Muskegons Seaway Festival at Frauenthal Center on July 1 and 2. Also am chairing the Winter Arts Festival which sah shall include dancers from the greater Muskegon area in the new Mall in February. These include all local dance schools, ethnic dancers - Indians, Vikings, Israeli - any other church groups that are ready, Mexican Singers and Dancers, Polish dancers and many others in a two day festival.

MINNESOTA -

Lois Weeks: A Sacred Dance Workshop was held at the First United Methodist Church of Stillwater, Minnesota, June 4 and 5, at the invitation of the Rev. Arthur A. Hill with Virginia Huffine of Rochester and Lois Weeks of Lake Elmo. Saturday morning was spent with the 15 in attendance sharing many diverse opinions on how sacred dance affects their lives, and how they choose to express themselves through dance. A short warm-up session was led by Mary Jones of Australia, and several participants worked on improvisations. Mary then taught several group dances in canon form. The group met for lunch in a small teahouse characteristic of the history prevading in this St. Croix River town. After lunch, books, pamphlets and newsletters were shared by the group. Virginia spoke of the purpose and work of the Guild to the group, which consisted of members, former members, and others newly introduced to our organization, although each one works in some way with dance as a form of worship. It was decided that such keen interest dictated having a Fall Workshop with more extensive teaching sessions.

On Sunday morning during the children's session of the service, Virginia introduced total body movement to the children as a means of expression by first demonstrating the combination of reading and gesture, progressing to the expression of interpersonal feelings through movement, and ending with awareness of transpersonal elements in the body. Each child's total participation was clear enough to show that the children were absorbed.

The morning worship service included a contemporary dance expression by dancer Marguerite Hanbery of Minneapolis to the anthem "Aria" by Herblemann. The minister devoted his sermon to the subject of dance in worship, and spoke of the art of dance finding a real way to connect our faith with our bodies, and that the church is grateful to these dancers who find new and innovative ways to praise the Lord. Accompanied by the voice of Joy Schilling singing the Benediction "The Lord Bless and Keep You", three dancers presented their interpretation in movement in a most effective manner. They were members of the Stillwater Church group, directed by Virginia Huffine.

*

Susan Bauer, Director St. Olaf Companies Northfield: Chichester Psalms, Bernstein performed with the St. Olaf Chapel Choir on St. Olaf Campus and Good Council Chapel in Mankato; Apprentice Company performed in Chapel May 5th and Susan Bauer danced original poetry by Sister

Helena Monahan, with voice choir directed by Marge Goergen-Rood.

NEW HAMPSHIRE -

From Priscilla Richardson: Joanne Drouin of Pembroke experimented with a combined yout and adult group this year, did solo work and taught at several workshops in the state. At Christmas her group performed an adaptation of Margaret Chaney's "Holly and the Ivy" keeping the flavor of the English country dance and used laurel wreaths with red satin streamers. They also did a version of "A Child is Born" by the Monks of the Weston Priory. Her favorite solo for the year was "The Prodogue of John" to "Fantasia on a Theme" by Vaughn Williams.

*

From Sister Joan Joyal of Hudson,
I am rather excited about my involvement with Liturgical Dance and by the reception it has received in Roman Catholic circles. Earlier in the year I danced to Earthen Vessels, song based on 2 Cor. 4:1-10. This was done at the Offertory of the Mass. The occasion was a conference on religious life being given for the Sisters in the state of N.H. About 400 Sisters were in attendance and the dance was well received.

For four consecutive weeks she gave an introductory course in Liturgical Dance at the Christian Life Center in Nashua. In Enfield, with 70 participants, she worked with people who had had no previous training while Mrs. Drouin worked with the more experienced at a workshop in May. As a Communion Meditation a group danced to "Hail Mary: Gentle Woman" and the service closed with another group dancing to "Go Now in Peace."

This summer Sister Joan participated in a Clinical Pastoral Education Program and introduced a prayer in dance and hoped to create a dance to "By My Side" from Godspell with one of the men who was impressed with dance.

*

Elaine Parent of St. Mary's Catholic Church in Newmarket has met once a week with a small group to introduce dance in her church. Sacred Dance is a part of the religious education program there which she teaches...."Silent Night" and at Easter "Give Thanks and Remember" - During a Childrens' Mass the group danced the Our Father using a ribbon to signify unity.

*

In April Priscilla Richardson and her group in Marlborough presented a three quarter hour lecture demonstration at the Congregational Church inSwanzey. During the presentation they used a baritone soloist, an organ, spoken word and recordings. To show different types of processionals they did "Heralds of Christ" with palms, "Christ, the Lord has Risen Today" with wide purple ribbons and "Joy to the World" with tinsel. Other dances included "Morning Has Broken" "Joyful, Joyful We Adore Thee", "Doxology" while the congregation recited it, "The Lord's Prayer", "23rd Psalm", "Prayer of St. Francis" and Mrs. Richardson performed a dance to "Air on a G String" which interpreted "Dance of Worship"from the book "I've Gto to Talk to Somebody God"; also "Jesus, Joy of Man's Desiring" by Bach. At the end of the demonstration everyone was asked to form a large semi-circle aroundthe back of the church to join with the performing group to sing and do "He's Got the Whole World in His Hands."

For several weeks Mrs. Richardson was asked to work with a grup at the Congregational Church in Keen in order to present "Morning Has Broken" at a very impressive Mothers Day service. Because of the enthusiasm of the group and the parents it is hoped that the group will continue to meet in the fall.

NEW YORK -

Robert Yohn: I was very excited by the mask making classes at the June Institute and I have continued madly making them ever since. I have about six fine masks finished. I love dancing in masks but I haven't choreographed anything yet for one of my new ones....

*

Vira Klawe, Huntington Dancers of Faith,

-Huntington, Long Island: I have a completely deaf girl in my dance group, who does not use the sign language for the deaf. As a youngster, she refused to learn it, intending to teach herself to speak, which she has done most admirably. She lip-reads and we communicate beautifully. She cannot of course hear the music even with two hearing aids, but she is highly rhythmic and takes her rhythm from the rest of us during learning and rehearsals. She remembers these rhythms. When we are back to back the next phrase is difficult for her, but she learns to time the intervals. Her small children are entirely normal and she feels that the companionship of hearing people, the acceptance as a performer, have both helped to bring her into the mainstream of living as a non-handicapped person. I have returned to college aiming at a degree as Speech Therapist.....Which brings me to my next item, also possibly a "first" for the SDG Newsletter: Comeone came to me from Redecision Institute asking to be trained in Dance As Therapy.....May I hear from others who have dipped into this realm and their feelings on the ethics of teaching or using material?....

HDOF performed Psalm 150 with tambourines and cymbals on the same program with our "Creation" only at different parts of the Service....Also at Elizabeth's Catholic Church in June. I am invited to teach Yoga this summer at the same college where I have been studying. I do wish SDG workshops were closer.....

OHIO -

Ruth U. Nobel, Solon: Religious Expression through Dance, Movement and Song was included in the Spring Religion Tour on May 4, 1977 conducted by the Council on Human Relations, Cleveland. Sister Tria Thompson, Ruth Nobel andWillie Mae Wright participated.

*

Amherst, Sue Cotton, Children's Program presented 11 selections from "Godspell" --the movement was symbolic and simple. All dancers were involved either moving or sitting behind as on-lookers. Margaret Chaney and Sue held a workshop at Sue's studio in April with 25 attending -Another workshop is planned for September in Stuebenville.

*

Oberlin, Margaret Taylor Chaney: On May 5th, at a service of Church Women United a group of women, representative of two races and five churches presented "No Man Is An Island", "They'll Know We Are Christians By Our Love" and "In Christ There Is No East or West". At the close of "They'll Know..." members of the group turned to the congregation, seated in a circle and reached out to touch them. Then the people were asked to stand and join in the refrain moving about and touching others spontaneously. There was a most beautiful response by everyone!

*

Middletown, Clem Burton: In the summer of '76, The P.R.O.M.I.S.E.S. group of singers, dancers and bellringers toured in Japan for the third time, presenting concerts in the northern part of that country. Included in the program were several early American folk dances as well as interpretations of "Jesu, Joy", "Psalm 23", "Simple Gifts", "Prayer of St. Francis" and "Day By Day" with 17 dancers including 4 men.

At Christmas Eve Service, we used carols and readings about birds (there are many legends and carols about how birds were present at the Nativity.) Along with the more common ones such as robin, cardinal, lark, etc. were the stork, owl, rooster and cuckoo, 14 in all. Each bird was represented by a dancer dressed in the basic color of the bird with one flowing 'wing' attached under the left arm. In a processional, each dancer carried a large wooden bird which was left on the platform during the service; then each dancer moved as his or her particular carol was sung. At the conclusion of the service, all birds joined in a circle dance of adoration around the manger. We even got Mary and Joseph involved in that one! Then each dancer picked up his wooden bird and all recessed folowed by the choir, who, incidentally, had small birds attached to their music folders. Each member of the congregation had been given a small bird upon arrival at church to decorate the sanctuary by placing them in the greens. They took the birds home.

PENNSYLVANIA -

Alice Rader, Whitehall: ....Participants in the SDG National June Institute from New Jersey and Pennsylvania met to discuss our dynamic growth in the past few months and how we best serve to support the Sacred Dance Guild. The following are the minutes from this meeting: Our regional coordinator, Alice Rader, requested a more cooperative organizational structure. It was obvious that one person could not take full responsibility for program planning, budgeting, membership and communications for the 2-state region. The focus of the meeting was dividing responsibilities.
Ruth Ann Rude....volunteered to serve as Regional Chairperson, while Alice Rader will act as Regional Liason to the national SDG. Ruth Becker...offered to write a letter explaining the need for local organization. The letter will discuss a budget and dues as well as other means of strengthening and supporting this region's interests. Jackie Fix...volunteered to be treasurer, and Binnie Ritchie Holum....will serve as secretary. Finally Alice encouraged each of us to spread the "sacred dance word" in our community churches. Pamphlets and flyers can be sent on request (from Alice). We all have work to be done, and if we all do it it will be done well....

VERMONT -

In Springfield, Mrs. Jean Willard has used a bicentennial theme with Sacred D nce combining a tableau with dance and used "God Of Our Fathers" for music. On Baccalaureate Sunday one of her group performed a solo to the "Desiduata".

WASHINGTON, D.C. -

March 27 The Washington DanceTheater, Erika Thimey, Director presented "The Lamentations of Jeremiah" with the St. John's Choir. April 3rd it was repeated at St. Nicholas Catholic Church in Laurel Maryland.

WISCONSIN -

April 30, Carroll College, Waukesha: FOUR APPROACHES TO DANCE IN WORSHIP Workshop Featuring Christian Heritage Jewish Religion, Native American, Afro-American. Those leading: Virginia Weiler, Ferne Caulker-Bronson, Liza Brown and Carol Buse, Jane Smith, Ginka Cohn and Charlotte Zucker, Rosalie Jones and Ed Wapp, Jr. The whole was sponsored by the Wisconsin Dance Council.

WASHINGTON -

Susan Cole, Vancouver: A Sacred Dance Guild potluck and sharing session was held on August 29 at Betty Bateman's in Gresham, Oregon. Following the potluck Betty Bateman taught a circle dance to "The Holy Ghost will Set Your Feet A Dancin'" and the St. Francis Catholic Church Dance Choir presented a baptismal dance.

WORKSHOPS

1. September 18, 3-8 p.m., First Christian Church, Vancouver, Washinton. Doug Adams will lead a workshop on "The History of Dance in Western Religions". Contact Susan Cole, 3917 N.E. 44th Street, Vancouver, Washington 98661.

2. September 24, "An Introduction to Sacred Dance", Resource leaders: Alice Rader, Susan Rogers and Dana R. Schlegel. Sponsored by St. John's UCC, Whiteoak and Walnut Streets, Kutztown, Pa. 19530 in cooperation with The Sacred Dance Guild.

3. September 24 (tentative), Stuebenville Ohio led by Margaret Taylor Chaney and Sue Cotton with special emphasis on Advent. Contact: Fr. James Vizza TOR College of Stuebenville, Stuebenville, Ohio 43952, Phone 614-283-3771.

4. September 17, 9 am - 3 pm, Choreography Workshop, First Congregational Church, Auburn. Contact Judy Rock, 1225 W. Harding Way, Stockton, Ca.

5. September 13, at St. Anthony's Retreat, Three Rivers, California. Contact: Sara Pagoulatos, Fresno Wesley Methodist Church, Fesno, Ca.

6. October: Basic modern dance class, Graduate Theological Union; to be held

at St. John's Presbyterian Church, Berkeley, Tuesdays, 4:15-5:45; Fall Quarter

7. October 30, 8:00 p.m., Religious dance lecture-demonstration; 4 pieces; The McCall Lecture, First Congregational Church, Berkeley, Sunday evening.

8. October 21,22,23: Movement, Heart of Renewal (9 hr. Workshop), Mt. Mary Immaculate Center, Lafayette, Ca. Contact Sister Rachel Fitzgerald, 1133 Winton Drive, Concord, CA 94518.

9. October 7, With the Greenhouse Dance Ensemble Robert Yohn will be sharing a program in Montclaire, N.J. at the State College.

10. October 1, Laguna Beach, California, Doug Adams will lead a workshop on "the history of dance in western religions", "dance for contemporary worship", and "art as inspiration for choreography". Contact Rev. Bradford Karelius at P.O. Box 986, Laguna Beach, Ca. 92652.

11. October 29, Wesley United Methodist Church, Concord N.H. 8:30 to 9 p.m. Registration $10.00. Bring sack lunch. Dinner provided. Sponsored by the Wesley United Methodist Church and the Greater Concord Adult Sacred Dance Choir. Festival of Sacred Music, October 30, 9 a.m. and 10:00 a.m. Contact Mrs. William R. Keeffe, 44 Heather Lane, Concord, N.H. 03301. Deadline Oct. 15.

12. October 5, and October 15. Chancel Dance and Chancel Drama, sponsored by mid-Jersey Fellowship to the Lutheran Society for Worship, Music and Arts. For information: Carolyn Gishlick, 18 Greenbrook Drive, Cranberry, N.J.

13. November 4, "Omega Dance Co." 8 pm November 5, "The Spirit Moves" - a workshop in Dance and Prayer: 10 am to 4 pm. Special Guest Leader, Carla De Sola, Sponsored by Franklin & Marshall in cooperation with the Sacred Dance Guild and Parish Resource Center. Contact Susanne Wood, c/o Center for Parish Development, 555 West James St., Lancaster, Pa. 17603.

14. December 4 Doug Adams will lead a Sacred Dance Workshop for the Maryland, Washington, D.C. and Virginia areas on "Dancing Christmas Carols: Historic and Contemporary Patterns" and "Religious Art as Inspiration for Sacred Dance: Latest Methods from the Smithsonian Institute." Contact Dorothy Johnson, 1110 Fairview Ave., Frederich, MD 21701. The Workshop will be held at Hood College, Frederick, Marylands.

15. Robert Yohn announces a six-day course Dec. 26 - Dec. 31 at his Studio 135 West 14th St, 2nd Floor, New York, New York 10024. Two technique classes and a composition class each day. Full course $60.00, Single classes $4.00.

. . . . . .

(cont'd. from cover page 17)
matching challenge grant. Second, there is a new classroom building being planed at Pacific School of Religion with a wooden floor room for dance included in the plans. While any gift you give goes into a permanent endowment fund which will be used for dance instruction of future ministers and priests, such gifts show increasing interest in sacred dance and help convince those at Pacific School of Religion to keep the dance room in the new classroom building plans as such plans are finalized in the next few months.

We have plenty of students interested in taking dance courses at the seminary. Will you help them by your gifts that will make the continuing of courses possible? I will greatly appreciate your support whatever the size. Make checks payable to Pacific School of Religion, Taylor Dance Fund and mail them to Doug Adams, Pacific School of Religion, 1798 Scenic Avenue, Berkeley, California 94709.

CCCCCCCCCCCCCCCCCCCCCCCCCCCCCCCCCCCCCCCC

Children's Corner

ccccccccccccccccccccccccccccccccccccccccc

(Ed. Note: Do check in the News of Sacred Dance Guild Activity. There are several items not separable that concern Children and are underlined.)

Adele Wenig, Dept. of Kinesiology and Physical Education, California State University, Hayward, Ca 94542:

California State University, Hayward, is offering a three quarter unit course during the Fall Quarter, 1977 in CREATIVE DANCE FOR CHILDREN. P.E. 3235, beg. Sept. 29th.

! @ # $ % ¢ & * ( ) _ + ! @ # $ % ¢ & * (

c o s t u m i n g

! @ # $ % ¢ & * ( ) _ + ! @ # $ % ¢ & * (

"Creative Dance Costuming," a one day workshop Saturday, September 10, is being offered by the Unitarian Dance Fellowship in Madison with partial support by the Wisconsin Arts Board.

To capitalize on Rachel Hoagland's experience both dancing and providing costumes for the Unitarian Adult Performing Group, the workshop was planned initially for dance groups associated with churches. It has developed into what promises to be a useful and stimulating day for members of other groups or dancers not in a group right now, and also for people who work in community programs or with other semi-amateur groups who need to create effects with limited means.

Rachel Hoagland, Resource Leader of the morning program, attended the Rhode Island School of Design and the Modern School of Applied Art in Boston. She has a diploma from the National School of Dress Design and is currently designer-owner in her own studio, Individuality, located in the Hilldale Arcade in Madison. Costuming a variety of activities has been a life-long avocation which has found its climax in dressing dancers since Rachel herself began to dance seven years ago.

The morning workshop from 10:00 to 12:15 will begin with a lecture-demonstration, "ThePrinciples of Costuming Effectively with Limited Resources." "How to Carry Out Your Intentions" will follow with questions and discussion of problems included.

Elizabeth Brown and Carol Buse, teamteachers in the Unitarian Dance Fellowship classes and Artistic Directors of the performing programs which develop from the classes will provide supplementary leadership all day--providing demonstrations, consulting with individuals, and bringing the experience of professional dancers to problems.

The afternoon program will demonstrate an imaginatively different approach to visual effectiveness--the kind of solution a visual artist can often provide. Jaylene Armstrong will have everyone "Changing Faces" for meaning, for emotion, for fun, and for dance movement. ...Painting faces is something that American Indians did or that we see in the National Geographic Magazine. Jaylene is interested in using this activity now as an artistic expression--the effect on the person behind the face and the person in front of it. Dancers are a perfect sample group to explore face painting with her. They can use the finished art work as a substitute for costuming or as an adjunct to it--perhaps to intensify the effect of other costuming. It is an activity that promises to send a workshop full of dancers home with some new ideas.

A display of costumes, pictures, and posters will open at 9:30 a.m. with coffee. Those who register are invited to bring pictures and samples of costumes that "worked" well for them, with a note about the occasion of their use. All events will be held in the Frank Lloyd Wright designed Unitarian Meeting House, 900 University Bay Drive in Madison.

Contact: Unitarian Costume Workshop, 900 University Bay Drive, Madison WI 53705, Diana Cottam, Ph. 608/233-9509

HHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHH

HISTORY

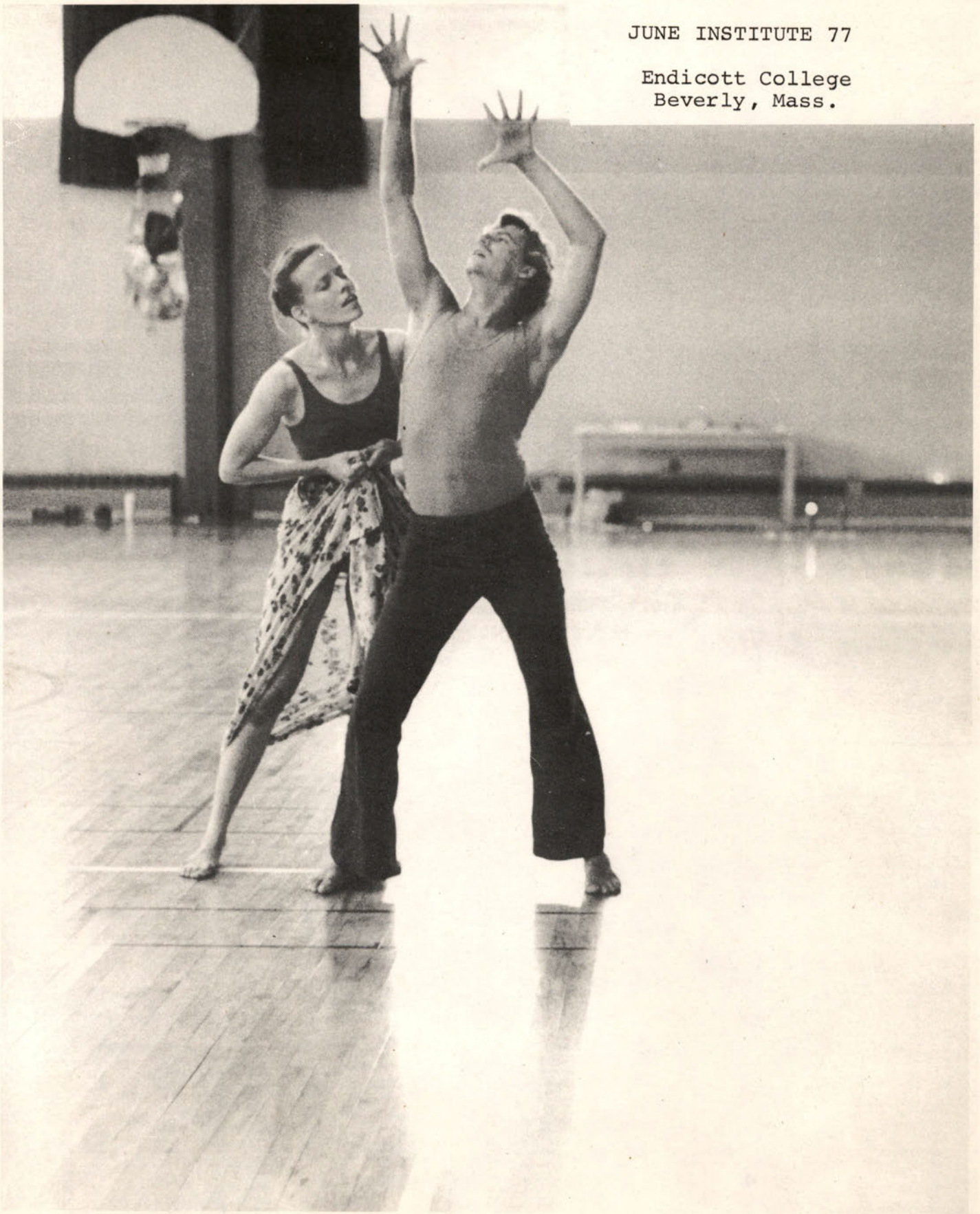
HHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHHH

From Carlynn Reed: Re History of the Guild: I am coming into the home stretch of my research and writing. It's been very rewarding for me and I hope you all will enjoy reading it when it is published. I would like very much to include pictures of SDG members in action over the years. If you have copies of pictures (black and white glossy preferred) you think I could use, please send them to me. (not to be returned) A Special thanks to all those who have aided me in materials. Send: Carlynn Reed, 31 Church St., Shelton, Connecticut, 06484.

SACRED DANCE GUILD

JUNE INSTITUTE 77

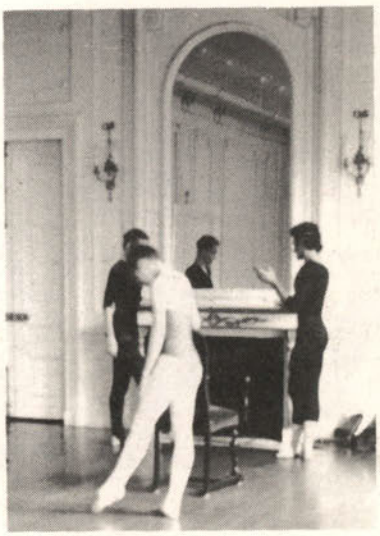
Endicott College
Beverly, Mass.



Carole Sivin - Maskmaking class

Gregory Mitchell
impromptu ballet class

some to watch.....

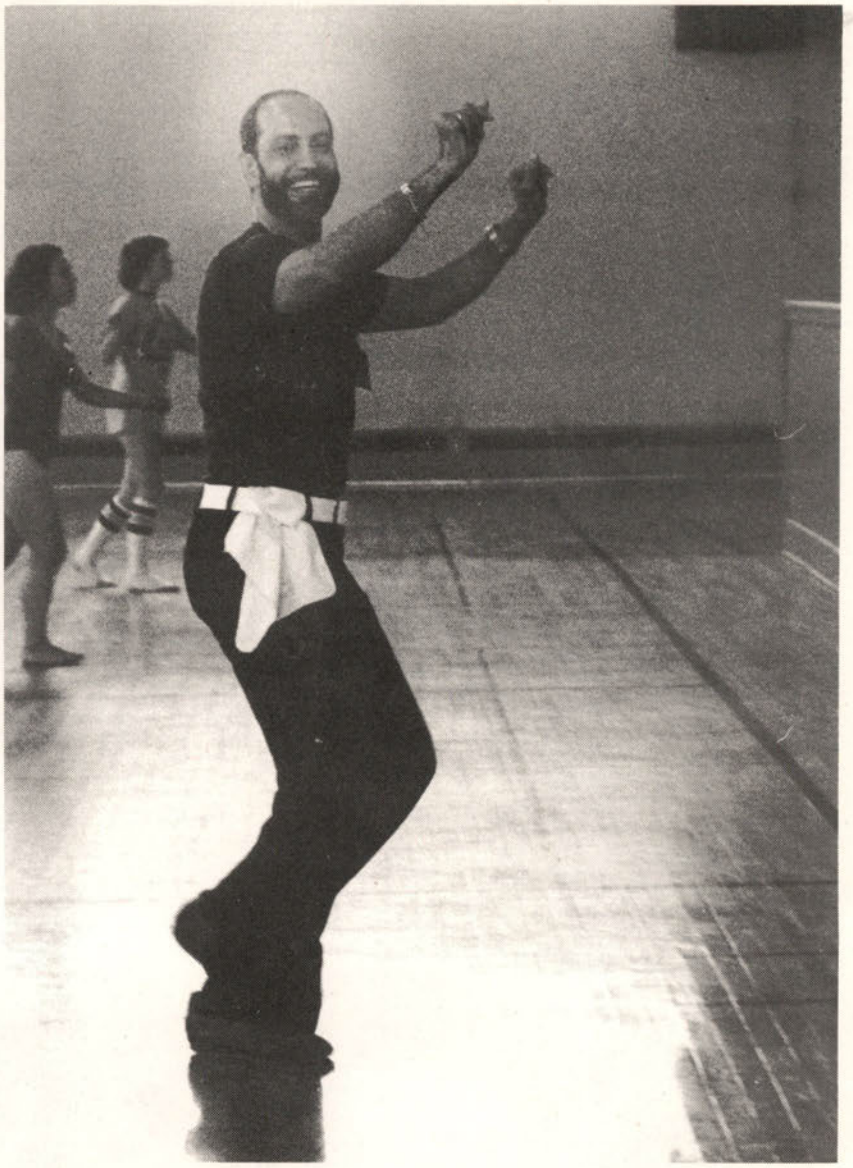


some to work.....

1 - r Martha Baird, Carlynn Reed, Judith Rock, Patricia Carhart,
Gregory Mitchell

Gloria Castano
National Program Director

Moshiko Halevy
Israeli Dance Choreographer
teaching Yemenite dances



Dancers: Savitri Popkin
Robert Yohn

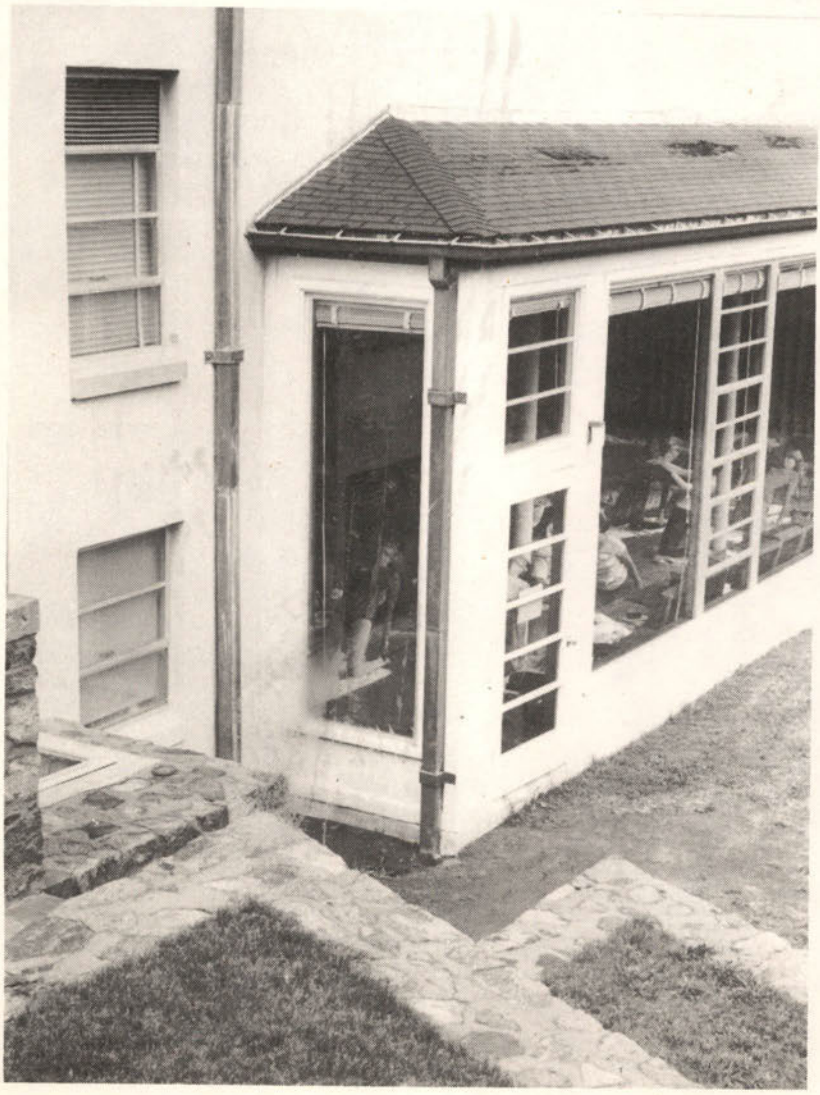
Gregory Mitchell, Martina Albright

Diana Wolcott

Sybille Volz, Susan Gunn

Robert Yohn

Rose Ann Cormier - Yoga class



Judy Walcott, window view Yoga class

Deedee Hardenbergh, Terry Lyn Miller

Gretchen Alim, Patricia Carhart

Orff music class -
Doris Volz, Susan Gunn
Bonnie Mark

Doris Volz

1 - r Joan Sparrow, Jary Yoos, Sybille Volz,
Doug Adams

Diana Wolcott
Ruth Anne Rude

Toni Intravaia with
children's poetry

Tara Albright
Kathleen Barry

Deedee Hardenbergh
Terry Miller

Judith Rock

In preparation for
Worship Service

Gregory Mitchell

UNIVERSAL WORSHIP SERVICE

INSTITUTE 77

Prayer

Israeli Sabath prayer dance

Opening Prayer

"You are the One..." Universal Sufi Dance led by Savitri Popkin

Invocation

Carlynn Reed

"How beautiful upon the mountain..."
Isaiah 52:7-10

Call to Worship

"When I consider..."
Psalm 8

Gregory Mitchell

Choral Response

"Lift"

Service of the Proclamation

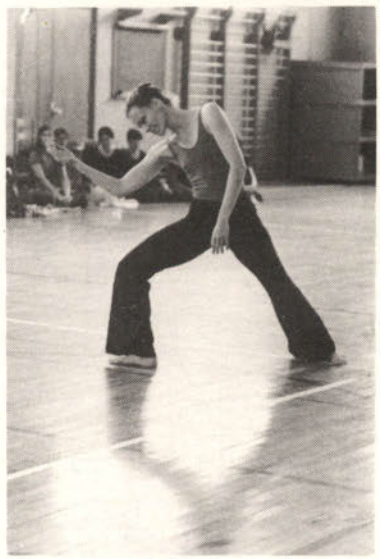
poem imspirations

Martina and Tara Albright,
Diana Walcott

Deedee Hardenbergh, Terry Lyn Miller

Confession

"My Web" Patricia Carhart



Alleluia!

Dance of Affirmation

"Tree of Life" Judith Rock

Offering

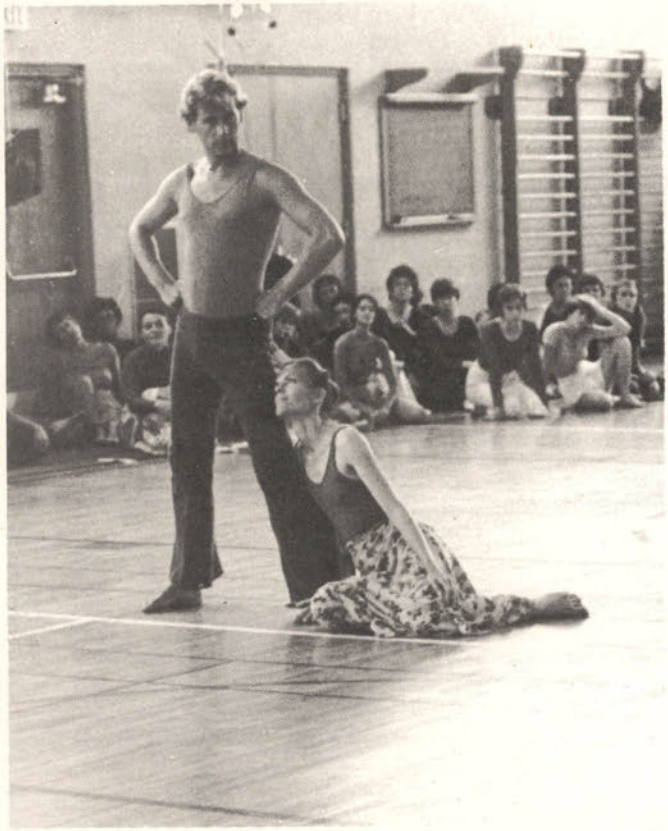
"Cruciform" Robert Yohn

Dedication

"Quartet for one Angel" Savitri Popkin

Sermon

"The Man they Say"
Robert Yohn, Judith Rock



Repsonse

Psalm 100
"Make a joyful noise..."
Sylvia Bryant

Benediction

Joy and Celebration "Chassidic Dance"

UNIVERSAL WORSHIP SERVICE INSTITUTE 77

Prelude

Lighting of personal candles - moments of prayer and meditation

Service of Praise

Candle processional

Opening Prayer

"You are the One....." Universal Sufi Dance led by Savitri Popkin

Invocation

"How beautiful upon the mountain...."
Isaiah 52: 7-10 spoken and danced by Carlynn Reed

Prayer

Israeli Sabath prayer dance taught by Moshiko Halevy

Call to Worship

"When I consider...." danced by Gregory Mitchell
Psalm 8 music, Merv and Merla Watson

Choral Response

"Lift" danced by Gregory Mitchell and group

Service of the Proclamation

Dances of poem inspirations trio - Martina and Tara Albright, Diana Walcott
duo - Deedee Hardenbergh, Terry Lyn Miller

Confession

"My Web" danced by Patricia Carhart

Dance of Affirmation

"Tree of Life" danced by Judith Rock
".....I've won, I'm going to bear ! music, Ravel, n Blues

Alleluia !

In the rush of the wind
In the small currents of air
In the field, hills and mountains
..... God is there
On the highest star
In the depths of despair
However far ..... God is there

Orff instruments - music, words and movement
led by Murray McNair

Offering and Dedication

"Cruciform" danced by Robert Yohn
music, Dubussy

"Quartet for one Angel" danced by Savitri Popkin
music, Joham Pachebel

Sermon

"The Man they Say"
in part....sermon on the mount: Beatitudes

danced by Robert Yohn and Judith Rock

(cont.)

Service of Response

Dance of Thanksgiving and Devotion

Psalm 100
"Make a joyful noise....."

danced by Sylvia Bryant
accompanied by drum & voice

Benediction

Joy and Celebration

"Chassidic Dance"

taught by Moshiko Halevy
danced by all

Recessional to place of candles

Postlude

Embracing peace

Note: all work choreographed by respective dancers

photographs and report by
Gloria Castano
National Program Director

Peace be with you -
see you next year.....

ONE

Twelve of the folded notes (featuring the front design noted here) with blank interiors are available in each package for $3.00 per package from Toni' Intravaia, 201 Hewitt, Carbondale, Illinois 62901. The design is by Laura Goodrich with all profits going to the scholarship fund of the Sacred Dance Guild. Make checks payable to Sacred Dance Guild Memorial Endowment. The cards may serve as notes or as greetings. See ONE.

The Sacred Dance Guild presents: T-Shirts!!! (to benefit the Sacred Dance Guild Memorial Fund). The T-shirts are blue cotton with the design noted here in navy blue or green ink. For each T-shirt send $5.00 plus $1.00 postage. Indicate color choice and size: Small adult, Medium Adult and Large Adult to: Pat Carhart, 37 Indian Ridge Rd., South Natick, MA, 01760. See TWO.

TWO

A PENDANT OF LIFE for Sacred Dance Guild members

THREE

This ancient Egyptian hieroglyphic (Nem ANKh) means "living with joy". It is a sacred character signifying balance of passivity and alertness; of meditation and action; of faith and work. The circle is life never ending: "The God in me meets the God in you and in the universe." For Sacred Dancers it is a symbol of the meaning of worship: "To reach within for the source of life and move out with affirmation and joy." All proceeds go to the Sacred Dance Guild Scholarship Endowment Fund. For each ANKh Pendant (Sterling Silver) please send $7.50 to Martha C. Yates, 22 Coddington Rd., Centerville, Massachusetts 02632. Make the checks payable to SDG Scholarship Fund. Allow three weeks for delivery. SEE THREE

See FOUR on page 31 - The "Praise His name in the dance." cards with illustration.